

THE SAN FRANCISCO BAY GUARDIAN

25¢

Berkeley Vote

The issues and candidates, page 8;
Guardian endorsements, page 13.

Banking Guide

First public guide to bank services,
costs, unfair practices. Page 7.

Entertainment

Cheap college movies, page 15; super
nightspots, page 17; reviews start page 19.

VOL. 7 NO. 12, MARCH 29 THROUGH APRIL 11

192

SAN QUENTIN: MURDER DUE TO NATURAL CAUSES

Telegram
western union

PMS MRS ELIZABETH HORN, DLR

CARE TRUDY L JOHNSTON 1203 WEST LOCKFORD

LODI CA 95240

WE ARE SORRY TO INFORM YOU THAT YOUR SON THOMAS ALFRED HORN
PASSED AWAY 2-6-73 AT 335 AM AS A RESULT OF NATURAL CAUSES WE
MUST ASK IF YOU WISH TO CLAIM HIS BODY AT YOUR EXPENSE OR DO
YOU WISH US TO MAKE THE NECESSARY ARRANGEMENTS PLEASE NOTIFY
ME IMMEDIATELY BY COLLECT TELEGRAM

L S NELSON WARDEN

By Harv Morgan

"They killed a guy in the Adjustment Center last night!" That's the message I received from an inmate inside San Quentin's Adjustment Center just a few hours after another inmate, Tommy Horn, died in a barren "strip cell" on the morning of Feb. 6. The first inmate's lawyer had telephoned me after an appointment with his client at the prison.

It was the beginning of a five week search for something resembling the truth about how Tommy Horn died, a search stalled at virtually every turn by closed-mouth prison officials and by the iron rule of autonomy that each prison operates under. They seemingly have to answer to nobody. Nobody! Not even the State Legislature or the California Department of Corrections.

But, why me? Why would a convict send a message out to me? I've never been active in prison reform, and I've never been accused of being a "bleeding heart" who wants to "coddle criminals". It happened because that inmate had heard a broadcast of mine on KGO radio the previous day questioning the constitutionality of "strip cells," the small, cement-lined cubicles which are *totally* stripped of everything. There's nothing in them except a concrete bench to sleep on, not even a toilet, merely a small hole in the ground in which to urinate and defecate.

So, apparently on the small chance that I gave a damn, the message had been sent to me. The lawyer also gave me the name of the dead convict, Thomas Horn, and the skeletal information that he had died around 3:30 a.m. after much scurrying about and loud noises had been heard.

I called the Associate Warden in charge of Public Information at San Quentin, Lee DeBord, who seemed shocked to get an inquiry within eight hours of Horn's death, but he proceeded to give his official version of what had happened.

He said Horn had been stabbed 21 times on Jan. 22 while an inmate at the Lister Unit of the California Medical Facility at Vacaville. He had been transferred to the San Quentin Adjustment Center on the morning of Feb. 5; had arrived there about 11:30 a.m.; had threatened to rip up any cell they put him in, so they put him in a "strip cell." When a guard checked his cell at about 2:30 a.m. the next morning, Horn "looked dead." The guard called a doctor who pronounced Horn dead at 3:35 a.m.; cause unknown. That's the run-down DeBord gave me.

But the statement prompted more questions than it answered. Who stabbed Horn at Vacaville? Why was he stabbed? Why was he out of a hospital so soon after such an occurrence? Why was he transferred to San Quentin? Why to the Adjustment Center? Why a "strip cell"? Were drugs involved? Was any beating involved (as I'd been told in the message I received)?

DeBord had no answer for any of these questions. Having heard how rapidly the information blackout begins when any inmate dies under questionable conditions, I realized I had to move fast to keep one step ahead of this spreading fog of "no comment."

I called all the lawyers I knew who specialized in prison cases and asked them to find out for me from their clients all they could about Tommy Horn and his death. Within hours I learned that Horn had a sister, Trudy Johnston, in Lodi. I had asked DeBord for the address of the next of kin, and he said they only knew that Horn was from Long Beach.

This was an outright lie, because it was during the afternoon of Feb. 6 that I asked him, and the Warden had sent a telegram to Trudy Johnston in Lodi at 8:56 that morning.

The telegram itself contained another outright lie. It said that Horn had died "as a result of natural causes." Now, DeBord had told me the cause was "unknown," and the fact that an autopsy hadn't even begun didn't prevent the lie in the telegram.

Before getting back to those many questions I enumerated earlier, let me tell you just a little about Tommy Horn, so you won't think about him, as perhaps I did in the beginning, as "just another con" who died as violently as he had lived. This is what I've been able to piece together from his sister, from officials at Vacaville and San Quentin, from prison records I've seen and from some of the inmates who knew him.

His prison psychological report says that his parents broke up when he was ten and he chose to live with his mother, wanting to be "the man of the family." However, his mother and two sisters were the strong ones and he the weaker, so he became overwhelmed by the three females "taking care" of him. By the age of 12, he was in the Los Angeles County Juvenile Center on glue-sniffing charges which would recur repeatedly. He later told prison psychiatrists that he first experimented with heroin at 15 (his sister denies it).

At 19 he was convicted for a \$15 purse-snatching and

at 20 for burglarizing a house, for which he received a six month to ten year sentence.

While on a leave from prison in 1970, he was picked up in Long Beach and convicted because two officers said they found five pills in a brick wall where he was standing on a street. The officers said they saw him stash the pills. Horn maintained that two men ahead of him on the street stashed them. The officers had questioned the other two men and let them go at the scene. Horn spent almost two years filing motions for the court to force the officers to reveal the identities of the two men to prove his innocence. The motions were always denied.

His sister Trudy says it was his anger at being wrongly convicted that always kept him in trouble in prison and was the reason he wound up at Vacaville. His record seems to show that he was "troublesome"; that is he "mouthed off" a lot to guards and ran with other inmates who were violent. Having been classified as "troublesome," he was eventually sent to San Quentin's Adjustment Center in 1971.

In September of 1972, he was accepted at Vacaville's Lister Unit, a facility that attempts to take inmates out of the State's various Adjustment Centers where they have been in lockup situations, and qualify them to be sent back into the general prison population. Even John Lindley Frazier, the man accused of the multiple Ohta murders on the Peninsula, is now "qualifying" in the Lister Unit.

Back to the questions:

WHO STABBED TOMMY HORN 21 TIMES AT VACAVILLE?

Let me quote from the official Rules Violation Report, signed by Vacaville Correctional Officer S. D. Harkleroad.

"At approximately 1 p.m., January 22, 1973 . . . I observed inmates Clemence, Richard and Noah, William, attack Horn, Thomas, in the No. 3 screened exercise area. Clemence grabbed Horn from behind, pulling him back, Noah then struck Horn several times in the upper chest area, in a stabbing manner. Clemence then threw Horn in such a manner (like a flip) that Horn struck the floor face down. Clemence and Noah were secured in their cells . . . Clemence and

Continued on page 3

PUBLISHER'S NOTE

There was Executive City Editor Abe Mellinkoff of the Chronicle in Washington the other day to testify on behalf of the reporter's right to protect his sources. There was Examiner publisher Charles Gould telling Hastings Law School students about freedom of the press.

There were six "seasoned" Examiner reporters, on the editorial page with big pictures, talking about the rights of reporters on investigative stories (not, notably, Dick Nolan, about the only reporter on the Examiner whose stories show much investigation or need for sources outside the Chamber of Commerce).

It is symbolic of the times that the media bellows about the rights of its reporters, but doesn't seem to give a damn about anybody else's. The Chenoweth case was bad enough, as mentioned in our last issue, but the death of Tommy Horn as chronicled by Harv Morgan, KGO's excellent investigative reporter, is grisly and scandalous almost beyond belief.

The point is that the word about Horn's death got out quickly, as these things do. Harv Morgan was notified at KGO, he investigated and put the story on the air and Tim Findley of the Chronicle investigated the incident, wrote up the story and handed it in to the Chronicle City Desk.

It was killed. And not until Horn's family filed suit five weeks later did the papers do any kind of story and these were near washouts.

How about the reporter's right to get a good story in his own paper? How about the right of Tommy Horn to get the

story of his "murder due to natural causes" into the newspapers? What about the public's right to know?

How about...the list of questions is endless when you're dealing with monopoly journalism and the Examiner and Chronicle in San Francisco.

Go ahead: let the Navy transfer Sailor Patrick Chenoweth, the symbol of the war we lost in Vietnam, from Treasure Island to the Marcos dictatorship in the Philippines for his court martial. Let Tommy Horn die in a San Quentin strip cell, crying vainly for a doctor, and quietly kill your reporter's story about the scandal.

But, please, no more talk about the rights of your reporters to protect their sources on big investigative stories. We think the public has heard enough.

*Footnote: Chenoweth and Horn are good examples, but there are less striking ones with each Ex/Chron edition. For example, neither paper does much on solid consumer reporting, for fear of antagonizing advertisers, and they don't even report the findings of consumer groups like SF Consumer Action who do the papers' consumer research for them. Neither the Examiner nor the Chronicle would even attend the press conference announcing SFCA's excellent study on banking services and practices (see Guardian story, p. 7). Neither would do a story on the findings even though a complete press packet, including everything contained in the Guardian account, was sent directly to each city desk. □

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"It is a newspaper's duty to print the news and raise hell."

(Wilbur F. Storey: Statement of the aims of the Chicago Times, 1861)

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Letters



DRUG CONTROVERSY

I read with great interest your story on drug crisis in the recent Guardian (March 28, 1973).

We are presently engaged in litigation on behalf of a Kansas City pharmacy which sells prescription drugs by mail to California residents who select from a "discount" catalogue. Our client applied to the California State Board of Pharmacy for an out-of-state pharmacy license and was turned down because (a) it has no California registered pharmacists on its staff to count out the pills for the California purchaser and (b) its method of advertising was found distasteful.

Getz Prescription Company is quite willing to litigate to the extent possible the constitutional questions involved in this determination by the Board. There has been an administrative hearing and we have submitted a written brief to the Hearing Officer. The state has yet to respond. Should we lose at the administrative level, a petition will be filed with the San Francisco Superior Court for review and after that the normal appellate procedures will be available, including the possibility of going to the federal courts on the constitutional question.

You might be interested in the arguments that the state cannot constitutionally prohibit the advertising of prescription drugs and for that reason I am enclosing a copy of our brief to the Hearing Officer. The courts of Pennsylvania, Maryland, and Florida have held such legislation to be unconstitutional, rejecting the argument that "indiscriminate drug prescribing" would result from free competition in the sale of prescription drugs.

John F. Taylor
Dinkelspiel and Dinkelspiel
SF

DRUG FACTORS

Being one of the drugstores in your recent drug price survey (Guardian, March 28) I wish to say that I was misquoted on the hydrocortisone price since we stock only the 1 oz. size and that was the quote.

You seem to base your prescription price solely on the cost of the drug (which varies), surely you must realize other equally important factors exist.

You mention delivery service. This factor is quite important when a person is sick, but this costs the pharmacy for this service. How about credit? How about ghetto area stores where shoplifting, insurance rates etc. are excessive? How about patient profile cards? How about services such as a substation postal service, PG&E and water collection, check cashing service.

Our store has all these factors plus more. Most of these services are missing in so-called discount stores.

We maintain that a good relationship with a local pharmacy will in the long run be best for the customer. We are flexible and a mutual discussion can solve most problems. If a person is only considering cost we would be willing to discuss quantity prices and various brands and if his doctor would go along with this we are sure that the price would be most reasonable.

(P.S. Some drugs cannot be substituted since a generic brand does not exist.)

David Boelli
Atchinson's Pharmacy
SF

Bruce Brugmann replies:
My grandfather founded Brugmann's Drugstore in Rock Rapids, Iowa ("Where drugs and

CORRECTIONS

The following are corrections of typographical errors of the prices of hydrocortisone cream, listed in last issue's Drugstore Prescription Price Survey: Sabini Pharmacy, \$1.95 and Atchinson's Pharmacy, \$2.

In Jess Ritter's "Chasin' the Blues" story, the phrase "sponsored by UC Extension at its San Francisco branch" was added and is incorrect. The event was sponsored by the San Francisco Neighborhood Arts Council and held in Woods Hall on the UC Extension campus.

gold are fairly sold, since 1902") and my father has continued the business until just this month when he sold his drug stock to the Rexall drugstore across the street.

I began working in the store at age 12 for 25¢ an hour and all the cashews I could eat, selling stamps at the front counter. We worked late Saturday nights, my dad came down at 8 a.m. every weekday morning, opened up for four hours on Sunday and often got up in the middle of the night to fill emergency prescriptions. I'm well aware of the problems of the small independent pharmacist, just as I've become aware of the problems of competing against the Ex/Chron monopoly.

But I'm also a consumer and I, and millions of others in 46 states, must buy prescription drugs when we're sick and old and disabled without being able to know the cost of the drug before we buy it or to compare shop without enormous difficulty and embarrassment.

One pharmacist asked us indignantly "under what authority" we had come into his store to make the price survey. We found an interesting principle at work: it was ethical for the druggist to refuse to post prices, but it was unethical and bothersome for the consumer to ask about prices.

The major fallacy in the special interest legislation prohibiting druggists from posting prices is that the druggist isn't prevented from advertising drug information other than pricing, or advertising the prices of many non-drug items he sells. The only conclusion I can draw is that the druggist doesn't want to post prices only because he wants to avoid drug competition, which isn't fair to the consumer and which, in my opinion, doesn't really help the independent pharmacist.

(If keeping drug prices secret is so helpful to independents why are so many up for sale in the Bay Area? My dad had to quit the drug business, not because of Rexall competition, but because of a lot of factors working against small businesses in a small town where the number of doctors shrunk from three to one. Other factors are at work here — big business, monopoly practices of the drug manufacturers, predatory chains — which the Guardian reports on regularly.)

A consumer doesn't have a choice in the prescription drug the doctor prescribes for him. The least he should have is the right to know the price of a drug so he'll have a choice in where to buy it. If he's getting an extra service, like delivery or the chance to cash checks or pay his water bill, he ought to know the extra charge.

In sum: We need Brugmann's Drug in Rock Rapids, Ia., and we need Atchinson's Drug in San Francisco, just like we need more strong independent stores and businesses in every field. I don't think their success or failure depends on whether they post drug prices for their customers. All drugstores ought to post prices on all prescription drugs just like everything else they sell in their store.

'DRUGS' PRAISED

Kudos to Jeanette Foster et. al. for their excellent article about drug prices. Erratic and inequitable drug pricing policy has been a problem for a long time. Perhaps public pressure will help keep prices in line.

If the Bay Guardian is willing, readers who have prescriptions filled could submit a postcard which lists the name and address of the pharmacy, name of drug purchased, quantity (number of pills or fluid measure), and the price paid. This information could be collated, and a comprehensive listing of drug prices could be established. I would be happy to help with such an effort, and suspect that I could enlist the aid of a number of other physicians.

Carl S. Burak, M.D. SF

FOOD PRICE VS. LABOR

Ken McElowney's very informative letter (Guardian, March 28) in response to an article on high food prices by Jennifer Cross apparently didn't have much effect on her. Although McElowney clearly stated the true position of workers in the food industry, Ms. Cross continues to insist that "labor and fringe benefits are the most expensive item in getting food to the table." This is so incredibly backward that I'm not even going to try to be nice.

Ms. Cross likes to quote figures (such as "labor costs as a percentage of store expenses") but unless these figures are put into context, they are very misleading. The context is the monopoly character of the food industry: like most other sectors of the economy, it is overwhelmingly dominated by a few giant corporations, from grower to retailer.

Food prices (wholesale and retail) are set by these corporations, based on how much they can squeeze us for without lowering sales volume enough to lower profits. And thanks to strategically placed tax loopholes and top-to-bottom control, the real profits are much, much larger than they appear on the books. When the industry passes along a wage increase to consumers, it's because it won't accept even the slightest decrease in those billions in profits unless it has absolutely no other choice.

Lower "labor costs" do not produce lower prices. For instance, Dole is moving its pineapple operations from unionized Hawaii to the Philippines, where workers make a few cents an hour. Don't wait for the price of pineapples to go down, though. Instead, you'll see the profits of Castle and Cook, the conglomerate of which Dole is a part, take a leap up. Also note that when workers' wages were frozen last year, both food prices and corporate profits increased.

In this context, Ms. Cross' continued emphasis on "labor costs" (our rapidly diminishing wages) is as ridiculous and reactionary as Safeway's contention that unionization of farmworkers will drive prices up. And since it obscures the real reasons for inflation, it helps keep the heat off the monopolies and thus objectively aids the very interests which the Guardian says it opposes.

Alvin Jameson Emeryville

KEEP THOSE LETTERS COMING

... And for best chance of publication, keep them short, like one typewritten page, double spaced. Include name, address, phone for verification. We don't print anonymous letters and we don't print "Name Withheld" letters

Continued from page 1

Noah were the aggressors. Noah and Phase III (the section of Lister Unit) were searched for the weapon with negative results."

WHY WAS HORN STABBED

There are two different answers to this question, one from Horn's sister, one from the man in charge of the Lister Unit at Vacaville, Max May.

Trudy Johnston says her brother told her he had long been a member of the Aryan Brotherhood, a Nazi-style organization that flourishes in the prison system of California. It is anti-semitic, anti-Mexican, and very anti-black. She said that in recent months Horn had come to realize that his membership in the Brotherhood hurt his chances of eventual parole and he was trying to sever his relationship with it. He had been "bugging" Noah to be allowed to drop out quietly, but Noah had refused, and his alleged murder was an example to other members who had such ideas.

May gave other motives. He said that Horn had indeed been "bugging" Noah, but it consisted of pleading for forgiveness for some embarrassment he had caused the Brotherhood two years ago. The situation came to a head just a few days before the stabbing when another prisoner got into an altercation with one of the guards. Horn interceded boldly on behalf of the inmate, cursing and loudly berating the guard while in front of the other prisoners, including some members of the Aryan Brotherhood.

But then the guard took Horn into an office and asked him why he went so wild over a relatively minor incident. Horn apologized to the guard, saying that he must have been out of his head and didn't know what he was doing.

Word got back to the Brotherhood and, since apologizing to a guard is the most disgustingly cowardly thing a member can do, Horn, according to this theory, had to be eliminated as an example to others. As an added reason, it's reported that Noah was being challenged for his leadership role by another prisoner, and this public execution of a weak member would re-establish his position. It had to be "public" so he would get "credit" for it.

Tommy Horn, 1946-1973

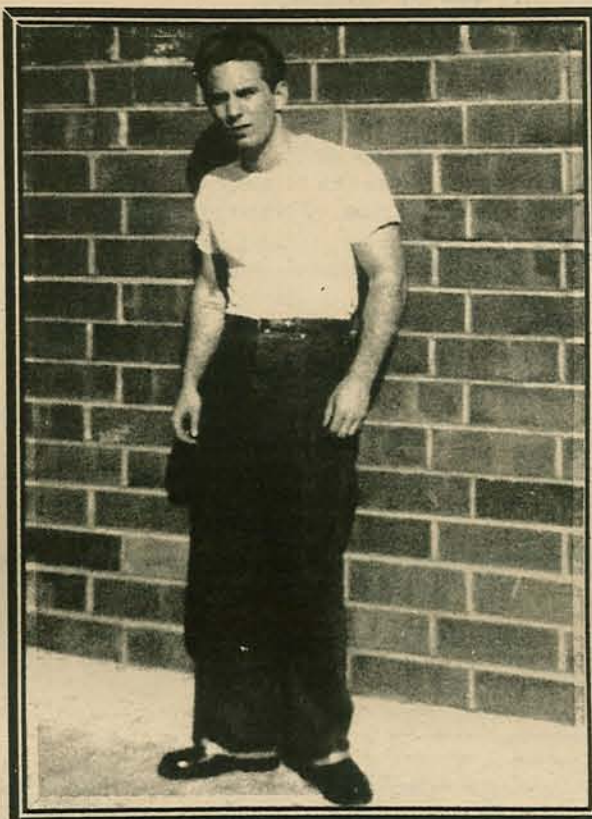


Photo taken inside San Quentin

I asked May if it didn't seem foolish to kill a man with witnesses, and May pointed out that since Noah was already serving a life term for murder, and since the death penalty has been abolished, witnesses really didn't matter because the State could do virtually nothing to Noah anyway under those conditions.

Which version is true may never be known. All my sources seem to agree upon what happened next. Immediately after the stabbing the guards and an MTA

(Medical Technical Assistant) came inside the exercise hall and found Horn face down, not breathing, apparently dead. Fortunately, Dr. Dean Morgan, who works part-time at Vacaville as a Psychiatric Counselor, happened to be close by and came rushing in.

He correctly realized that Horn was merely "arrested" and immediately began external heart massage while the MTA administered mouth to mouth resuscitation. They continued this during the 15 minutes or so that it took them to remove Horn to the hospital surgical unit. He responded and was given adrenalin. Although Dr. Southerland found 21 stab wounds, Horn responded miraculously and after four days was up and moving about his cell in the hospital. After another four days, he was sent back to a cell in the Lister Unit—a total of only *eight days* after being stabbed 21 times.

WHY WAS HE SENT TO SAN QUENTIN'S ADJUSTMENT CENTER?

The Vacaville authorities now say it was because he had recovered from his stab wounds. Earlier they gave another reason, and in one of Horn's letters to his sister, he gave his answer. Before the curtain of silence came thundering down on orders from Sacramento, the Program Administrator, Max May, told me that Horn was put back into the Lister Unit because he had created a disturbance in the hospital, threatening an attendant with a fork and then threatening May.

He said Horn had an obsession about getting back "on the unit" so he could straighten out the trouble with Noah and Clemence. So, because May "couldn't let him continue upsetting the hospital," he let him go back.

Horn thought he was put back in his cell and eventually sent on to San Quentin as punishment. In a letter to his sister just after he was put back in his cell, he wrote:

"The counselor just came by and told me I was going back to San Quentin's Adjustment Center lock-up, probably for holding a fork in my hand in the hospital because of the way they were doing my medication. I was (already) on medication and was trying to

Continued on next page

Testimony From Inside The Walls

By Johnny Larry Spain, inmate, San Quentin

Shortly before noon on Feb. 5, Tommy Horn and another prisoner were brought into the Adjustment Center. Both were attired in "whites" ("whites" are baggy prisoner of war type outfits which prisoners on the 1st tier A.C. are forced to wear—I say forced because if we refuse to wear these ridiculous outfits we are denied visits from our families, friends and even attorneys).

A.C. guards began the routine procedures designed to intimidate prisoners and enforce their own authority. The leader of these guards is a very small half-man with a tremendous "little man" complex, Sergeant J. Butler. Butler specializes in acting out the "tough" role—he is unchallenged not because he is capable of confronting another man and holding his own, but rather because his victims are always chained or handcuffed behind their backs and shackled.

Butler is never without a "gas billy," a combination gas gun and billy club, to help him be "tough." He's never, under any circumstances, unaccompanied by four or five extra guards (to deal with one man who is helplessly chained!). In fine, Butler is the typical craven guard, the common psychasthenian of San Quentin Prison.

This day, Tommy Horn was Butler's defenseless victim. It was Butler who initiated the verbal and physical intimidation when he began slapping and "rough housing" the victim before putting him into a holding cage where he was isolated behind reinforced bars. His chains were removed when he stuck his hands through the special, small opening in the cage.

He was made to strip naked to undergo a strip search. None of this seemed out of the "normal" in view of the fact that this crude treatment is the regular procedure within the matrix of an abnormal condition. Other prisoners draped in chains and shackles stood in the foyer area of the A.C. and saw how Tommy Horn met the A.C. normality of abnormality.

After Tommy Horn went through this initiation into the A.C., he was again cuffed—behind his back—by force and the fear of being assaulted with tear gas and other chemical terrorist weapons. Butler then ordered him removed from the holding cage and foyer area and taken to the "strip cells."

The conditions in these "strip cells" have been legally prohibited since 1966 when a prisoner at Soledad (Robert Jordan) successfully filed and won a legal battle centered around the legality of such cells. The law now reads that "strip cells" such as these are against the law via the case "Jordan v. Fitzharris." Butler was repeatedly told by prisoners that placing Horn in the "strip cell"

was against the law. He replied that he's read the "Jordan" decision and didn't give a damn about it or any other law, that he ran the A.C. and the law was what he dictated.

On the way to the "strip cell," Tommy Horn was beaten and dragged. From the time he arrived in the A.C., and throughout these procedures, Tommy Horn repeatedly asked to go to the hospital to be examined by a doctor. He was denied this request and locked in a strip cell, 1-AC-67.

On Feb. 7 Attorney Charles Garry had a court order to inspect the A.C. on another legal matter. Garry demanded that he be allowed to see inside cell 1-AC-67 (the officials had closed the outer doors to the "strip cells" and cut off the lights making it nearly impossible to have visual access to the cells). He was denied this, and the Attorney General terminated the inspection and had Garry escorted out of the prison.

Immediately after Charles Garry left the A.C., the officials began their covering up, their fixing stories—making the loose ends seem sound. Their first move was to attempt to discredit all that we in the A.C. had witnessed. On the 1st tier of the North side of the A.C. there are nine "court cases" (prisoners going to trial or awaiting trial) who are Lawrence Justice and Earl Gibson, presently in trial in Marin County; Ruchell Magee, in trial in San Francisco; and Willie Tate, Luis Talamantez, David Johnson, Hugo Pinell, Fleeta Drumgo and myself (San Quentin 6), awaiting trial in Marin County. All nine court cases have access to various attorneys and defense committees. Naturally we were contacting all the people we possibly could who might be able to aid in making known the facts surrounding the death of Tommy Horn.

Aware of this, the officials made massive irregular cell changes to separate us from each other. Previously Warden Nelson and Associate Warden Park have said that the men on the first tier are "the most dangerous men in California." Yet five of these "most dangerous men" were suddenly moved to the second and third tiers of the A.C. where there is far less security.

Will officials attribute this to "rehabilitation"? Officials label us "the most dangerous men in California" to make people *think* we are "dangerous" and to shift attention on us while they continue acts as vicious as murder. "The most dangerous men in California" label is used to justify keeping us in chains, shackles and handcuffs while guards are allowed to attack us.

While irregular events were taking place inside the A.C., prison administrators informed Tommy

Horn's family that he had died "of natural causes." But Information Officer DeBord, in the prison newspaper, admitted that the death was under investigation; the official death certificate left the "cause of death" space blank.

These contradictions would seem strange if they had come from any other source than San Quentin officials. However, these are the very same officials who gave over 12 "official" accounts of the alleged events of Aug. 21, 1971, and all 12 of these stories were and still are contradictory (some of the stories are totally impossible).

Who was Tommy Horn? To most people outside the walls he may have been no more than a statistic, a number whose prisoner status resigned him to the category of non-being. But Tommy Horn was a human being and he's dead.

The issue is not only *who* was murdered in these circumstances but also *how* someone was murdered and we, the prisoners, know why: Tommy Horn went in direct opposition to some planned sickness created by the keepers and the creators of these places—the Adjustment Centers—where people who oppose can be killed as easily as stirring coffee—black, brown or white.

The guards made it very clear that they did not care about Tommy Horn. An A.C. guard, A. Brum, even told some of the black prisoners that "Horn's just another one of those nigger-callers" when Brum is in fact a known racist (a nigger-caller) himself. When Brum told Hugo Pinell this, Hugo told Brum to "take your racism up to the fourth tier." There are only three tiers in the A.C. and the remark, in effect, meant that Brum should deliver his racist, divisive messages "from the roof." Hugo continued, "where you can blow in the whirlwind and no one can hear you."

For Tommy Horn and for his world, which is ours, those scuffling noises were the last sounds of struggle for life—which could have been ours. At 6:05 a.m. Feb. 6, the officials carried him out as stiff as the stretcher-gurney he was thrown onto. In less than 24 hours the creator-gods of the A.C. murdered another prisoner. An hour or so later that morning, the word passed swiftly and, like death, silently around to those who had slept through it all.

While the morning meal was passed out a guard in the A.C., J. Cheney, was called—and rightly so—a "murderer." Cheney made mockery of the death, the killing, of a human being. Cheney, half mocking and half threatening, said, "It wasn't the first and it won't be the last." □

explain that what he (the MTA) was going to give me tightened up my chest, which I couldn't handle. He kept insisting to give it to me. I was already medicated and picked up a fork, so he left and locked the door. I didn't think nothing of it."

He went on to explain that "they" had been badgering him to identify the men who stabbed him, telling him they already had eyewitnesses. Horn said he refused and "they" said he would have to go to San Quentin. As Horn wrote: "He who points a finger at another man, you have thirty coming back at you." He was making known the well known fact of life in prison that you can't fink on another con and expect to live long. He said May told him he was sending him back to San Quentin to "teach me a lesson."

May denies it. He said he sent him there to "save his life, because he had enemies here who wanted him dead." He said that when Horn went back to Lister after leaving the hospital, he yelled up to Noah that he wanted to straighten things out, but that Noah yelled back, "No way, Joker. You're dead. Now, next week or later, you're dead." May said that Horn, realizing that they were determined to get him, pleaded to go back to the hospital, but he refused to send him because he "couldn't let Horn create any more trouble up there." In desperation, Horn set fire to his mattress, hoping that would get him back to the hospital. Instead, it simply confirmed him as a "troublemaker" and justified his washout in the Lister Unit program and transfer to lockup at San Quentin.

WHY WAS HORN PUT IN A "STRIP CELL"?

Here again, we have two versions. When I first called Associate Warden Lee DeBord at San Quentin, he said that when Horn arrived on the morning of Feb. 5, he gave the guards trouble and threatened to tear up any cell they put him in. So, he was put into a "strip cell," since there is nothing to tear up there. Nothing. Merely four cement walls.

But there is much more to it than that, according to five affidavits I have from different prisoners, all of whom were eyewitnesses to various stages of the events that lead to Horn's death. I'll summarize what they said happened. Remember, these are *ALLEGATIONS*.

Horn arrived at San Quentin about 11:30 in the morning. By 11:45 he was put in a holding cell to change into the white pajama-like uniform that the prisoners in the Adjustment Center must wear. While he was in there, Sgt. Joseph Shanks told him to shave off the mustache he had been allowed to grow at Vacaville. Horn refused and said he wanted to see a doctor.

Shanks shoved him around and then held Horn in an arm-hold while other guards forcibly shaved him. Then Horn asked Sgt. James Butler to get the doctor because he was having chest pains after the struggle with the guards who shaved him. Instead, they say Butler opened the holding cell door and hit Horn in the face.

Officer Cheney then took Horn down the corridor and through two more locked doors to a "strip cell." Along the way, Horn staggered and slumped against the walls, and kept pleading to be taken to the hospital. Those who saw it say that Cheney ignored the request and proceeded to put him in cell 67 (see diagram).

HOW HORN DIED

During the afternoon Horn kept periodically calling to other inmates that he needed a doctor. Several yelled further down to the guards that Horn said he had terrible pains in his chest and needed to see a doctor. One guard yelled back that Horn was merely drunk. Later Horn yelled to the other inmates that he kept passing out, pleading again for a doctor. Again, it was ignored.

Finally, sometime between 8 and 9 p.m., Officer Westerbe brought the other inmates their nightly medication and gave Horn 50 mg. of Talwin (a painkiller with codeine) and some phenobarbital (a hypnotic drug used as a sleeping pill). The Coroner's Report says that the medication was prescribed at bedtime by Dr. Erickson, a San Quentin physician. It would be interesting to know how it was prescribed, since according to the eyewitnesses, no doctor came to Horn's cell.

One inmate reports that a little later, an MTA came to the small sliding panel at the rear of Horn's cell and talked briefly with him, but refused to call a doctor or to take him to the hospital.

A few minutes later, Horn told a nearby inmate that his chest hurt very badly, that he was getting very sleepy and "if anything happens to me let my mother know the truth."

Then he laid down and died.

San Quentin officials said *at first* that he was last seen alive at 9:30 p.m., then was discovered "looking dead" at 2:30 a.m. They *now* claim that someone checked his cell every hour, obviously an attempt to make it seem as if they were not negligent.

"No Comment" On a Death in San Quentin

A CURTAIN OF SILENCE

Tommy Horn's death went totally unreported in the Bay Area newspapers (until a press conference held by Horn's sister and atty. Sally Soladay was covered in the Examiner on March 15, five weeks after Horn's death!). No one seemed to know and no one seemed to care. Perhaps because of the lack of interest, I was able to get some information out of prison officials, since I was only one radio reporter asking questions. But when the questions reached too high, the curtain of silence descended.

Several days after Horn's death, I called Assemblyman Walter Karabian's Special Committee of Prison Reform and Rehabilitation. No one there even knew that another "unusual" death had occurred in the Adjustment Center. While this committee has made some fine efforts to bring about needed changes in the State's prison system, it is virtually hamstrung because,

among other things, it can't even get into a prison unless it announces, in advance, its officials are coming, which completely rules out any "surprise" visits, and enables the prison authorities to "adjust" or "correct" the very thing that the committee might want to inspect.

I also called the Department of Corrections and found its officials totally useless as a source of information. My questions were getting too sticky and I refused to accept the "official" version of everything that happened, unless they were willing to show me something to back it up. They weren't.

For example, there are rules at San Quentin, as there are rules everywhere. Specifically they're called "Warden's Rules at San Quentin." Section Q-4502, subsection (3) says:

"No inmate shall be placed in an isolation cell until a staff member of the Medical Division certifies, in writing, on form CDC-114a, that such a confinement will not be injurious to his health."

Now, from what I had been told, there could not have been time for Horn to have had a physical examination, so I wanted to find out if the required form had been filled out and, if so, upon what basis? How could a doctor certify, in writing, it would "not be injurious" unless he did examine him, especially when it was known that the inmate had been stabbed 21 times just two weeks before?

To find out, I wanted to get inside San Quentin for a general interview with Associate Warden DeBord, then ask him about the CDC-114a form. If he said it was filled out, I wanted to ask him to show it to me. That way, there would be no time for them to quickly fill one out, in case it hadn't been done. I went to the prison gate and called in from there to ask DeBord to talk with me a few minutes. His secretary, when told who it was, said he didn't have time. Two days later, I called ahead and left word with his secretary that I would be there about 2 p.m. and for him to try to save a few minutes for me.

I got to the gate once again and called. This time DeBord came on the line and insisted that I tell him what I wanted. When I said I wanted to ask a few more questions about the Horn case, he said it would be a waste of time, because he was no longer allowed to comment on the case. Trying to press my luck, and using rotten judgment, I told him I wanted to see the CDC-114a form.

He didn't even know what it was until I read it to him, and still didn't seem to know. Then he said, "Well, it must have been filled out." How do you know, I asked. He said, "I'm sure it was."

The next day I met with Frank Grace, the Communications Secretary to the State Health and Welfare Director, which is the agency under which the Department of Corrections falls. I told him my problem in getting information, specifically about the CDC-114a form, which seemed to me to be a critical piece of proof. He assured me he could arrange it, picked up the phone and called Sacramento to get somebody working on it at once.

So, we're going to get action, right? The agency above the Department of Corrections is going to crack the whip and let a reporter gain access to information that one would think the public has a right to know! Don't believe it.

Each prison, as I've said, is run virtually autonomously, under its own rules, answering seemingly to no one. I got a call-back from Sacramento assuring me that the form had indeed been filled out. I said, "How do you know?" He said, "I ran into Warden Louis Nelson and he told me it was." I pressed again to see it, and was told that, well, I couldn't.

CAUSE OF DEATH

The Marin County Coroner, Dr. Donovan Cooke, in his official report, said that Horn's death was the result of "homicide" and the cause of death was a hemopericardium, the leaking of blood into the glove-like sac surrounding the heart. When this sac fills up, it builds up pressure and when the pressure equals the pressure in the heart, the heart can no longer pump.

And how did the leakage into the pericardial sac occur? I studied large, color enlargements of Horn's heart and saw eight punctures in his aorta, the main artery leading from the top of the heart which carries blood to the body. The punctures were almost one-quarter inch in size. One had ruptured and leaked the blood into the surrounding sac which stopped the heart and brought death to Tommy Horn. But the *important* question is:

WHAT CAUSED THE PUNCTURE TO RUPTURE?

That's the \$325,000 question, the amount that Horn's family is suing the state for. Did it just "happen" naturally as the state says? Or was it brought about by the struggle with the guards when they shaved off his mustache? Now, they can't say he didn't have a mustache, because everyone at Vacaville knew

CAST OF CHARACTERS AND PLACES

TOMMY HORN: 26 year old convict who died in a San Quentin "strip cell" a few hours after he arrived there from Vacaville Medical Facility, where he had been stabbed 21 times just two weeks before. He died when one of his stab wounds, which had penetrated his aorta, ruptured, and caused his heart to stop.

WARDEN LOUIS NELSON: San Quentin warden, who sent Horn's family a telegram claiming that he had died of "natural causes," despite the fact that he couldn't have known that because an autopsy had not yet been performed.

BILL THOMAS: Deputy Coroner of Marin County who conducted the investigation into Horn's death for his boss, Coroner Donovan Cooke.

DR. JOHN MANWARING: San Rafael pathologist who did the Pathological Report on Horn's remains and reported that his death was caused by a hemopericardium. It may or may not be significant to note that this is the same doctor who conducted the pathological examinations on Judge Harold Haley and convict George Jackson, both of which have been called incorrect by other pathologists.

DR. DEAN MORGAN: Consulting psychologist at Vacaville who saved Horn's life by quickly performing heart massage and resuscitation after he had been considered dead by those on the scene.

DR. R. E. PROUT: Chief Medical Officer at Vacaville who signed the official document releasing Horn from the hospital only eight days after his stabbing.

MAX MAY: Program Administrator of the Lister Unit at Vacaville, the experimental unit attempting to serve as a place of transition between lock-up status and general prison population. It was May who decided to send Horn to a San Quentin lockup cell, despite his reported pleas that if sent to San Quentin "they will bury me there."

HAROLD ST. JOHN: Horn's closest friend at Vacaville. According to Horn, he was also marked for death. He has also been transferred to San Quentin. Shortly after his arrival there another inmate named St. John was stabbed. Harold thinks it was meant for him.

MEDICAL TECHNICAL ASSISTANTS: Known as MTA's, they are the inmates' closest link to medical care. They dispense most of the "medication" given to prisoners, and are the equivalent to a male nurse. Some prisoners report that they wield fantastic power because they can supply you with extra drugs or cut you off from your supply. They can also control prisoners by threatening to report them for alleged infractions.

LEE DEBORD: San Quentin's Associate Warden in charge of public information. He first gave me the "official" version of Horn's death and has since refused to allow me inside the prison.

WILLIAM NOAH: Inmate who allegedly stabbed Horn 21 times. He is already serving a life term for murder.

RICHARD CLEMENCE: Noah's alleged accomplice.

ARYAN BROTHERHOOD: Nazi-like prison organization composed of white, non-jewish convicts. It is anti-black, anti-jewish and preaches white supremacy. A super "hang tough" group. Noah is the reported leader at Vacaville and Clemence his top lieutenant. Horn was a member who was in trouble with the leaders.

ADJUSTMENT CENTER: Called by some inmates the "Abusement Center." It is supposedly the place where hard core troublemakers or incorrigible criminals are incarcerated. The Director of the Department of Corrections, Raymond Procnier, has described the inmates as "the most dangerous men in the state of California." Those who knew Horn have much difficulty in making this description fit him.

he had one, and they can't say he still had it when he died, because the death pictures taken by the Coroner's office show he did not have one.

Could Horn's death have been prevented if he got the medical attention he had pleaded for in vain? I asked three different "civilian" doctors and all agreed that the primary symptom of a hemopericardium is "chest pains." They also said that if he had been given a physical, the doctor very likely would have found low pulse, low blood pressure and a weakened heart-beat. But, since no one came inside his isolation "strip cell," how could they have taken any of these examinations?

One doctor, a physician who works in an emergency hospital and routinely handles stab wounds, told me that if Horn did complain of chest pains, and if the struggle did take place and if he was refused medical attention, then it is a "clear case of criminal medical neglect."

HORN'S BODY CREMATED

The initial telegram to Horn's family told them that they could either claim the body "at your expense" or else San Quentin could make "the arrangements." When Horn's sister, Trudy, called and told Associate Warden Jim Park that the family couldn't afford to claim the body, she says he "suggested" she let them have it cremated. Trudy said she had no choice but to agree, but she did fortunately insist upon an autopsy.

However, I have learned that the vital organs, including the heart and aorta have been preserved and should be available for an independent pathological study.

DID THE PRISON DOCTORS ADDICT HORN?

Prior to the stabbing Horn had been taking Quaalude on the prescription of Vacaville doctors. Quaalude is a brand name for the generic drug methaqualone, a hypnotic-sedative drug, a downer. Dr. Edward Tocas, the head of the Drug Abuse Division of the Food and Drug Administration says flatly that methaqualone is addictive, both physically and psychologically. The Haight Ashbury Medical Clinic recently completed a study also proving its addictiveness. Parke Davis Pharmaceutical Company, one of the drug's manufacturers, has even gone on record as requesting the Bureau of Narcotics Control to put it on the Dangerous Drug list.

Despite this, the doctors at Vacaville continue to use it. The prisoners and relatives who have seen them totally "zonked" on this medication, say that they use it to keep the inmates quiet and less troublesome.

The manufacturer of Quaalude warns in its literature on the drug that it should not be used in combination with other sedatives, yet Horn was getting both Quaalude and Valium. They warn that the dosage should be 150 mg. or, under special circumstances, 300 mg. Horn told his family he was getting 600 mg., four times a day!

When I asked Lister Unit director Max May about the dosage, he acknowledged that it was 600 mg. I showed him the manufacturer's dosage instructions and he told the next reporter who asked him that Horn was getting only 300 mg.

The manufacturer also warns that an overdose of Quaalude can "result in delirium and coma . . . progressing to convulsions . . . and . . . death."

Very likely, when he was stabbed Horn was addic-

Making Things "Look Right"

ted to methaqualone, which could explain his behavior in the hospital, when he was cut off from Quaalude and put on codeine, Nembutal and Bel Phen. However, when he returned to his cell eight days later, he was put back on Quaalude.

When his sister visited Horn, two days before his transfer to San Quentin, the prison officials told her she couldn't see him "because he is incoherent." They later admitted that to me. The next day she came again and was allowed to see him, but she said he was drugged so much he couldn't even talk straight. And when he arrived at San Quentin, he was described as "acting as if he was drugged."

Max May's explanation for this is: "Well, these guys 'tongue them' or fake taking them, and then build up a big supply so they can take them all at once and get a real 'high'." This is unbelievable!!

If prison authorities know this (and they say they do) and if they know the deadly danger of an overdose (and apparently they don't) why don't they stop it? It should be easy enough to make the man take the pill while facing you, then make him say "ahh" and wiggle his tongue up and down. If they really gave a damn, you would think they would take special precautions to prevent the very thing they casually accept.

Another thing: Pharm Chem Laboratories warns, "Withdrawal from the drug can result in death if detoxification is not properly supervised . . . To avoid risk of convulsions during withdrawal, patients should be detoxified in a hospital." It says nothing about being detoxified in a San Quentin "strip cell."

So, as one caller told me after several of my broad-

casts on Horn's death, "another punk con is dead. So what?" Maybe he's right. Every year there are many questionable "natural" deaths in California prisons and nobody does much about them. The Department of Corrections is more interested in making things *look* right than in making them right. We'll never know—not for sure—until somebody finally creates an ombudsman for prisoners with the unquestioned authority to go into any prison at any time and find out anything he wants to find out about. Or, I should say, anything we want to find out about, because he'd really be an instrument toward making a reality out of our "right to know."

A POST SCRIPT

You may be hearing about another death soon. Perhaps telling you about it may prevent it.

Tommy Horn's best friend at Vacaville was Harold St. John. When Horn was stabbed he heard his assailants say . . . "If Harold is out (of his cell) get him too." St. John had been wanting to quit the Aryan Brotherhood for the same reasons as Horn. While Horn was in the hospital, he wrote to St. John's girl friend and told her to visit Harold at once and warn him. She did and St. John promptly set his mattress on fire so he'd be put in lockup. Are you beginning to see why you read about so many prisoners setting so many mattresses on fire? Instead, he was sent to—can you guess? That's right. San Quentin. Max May told me "it was because he felt his life was in danger."

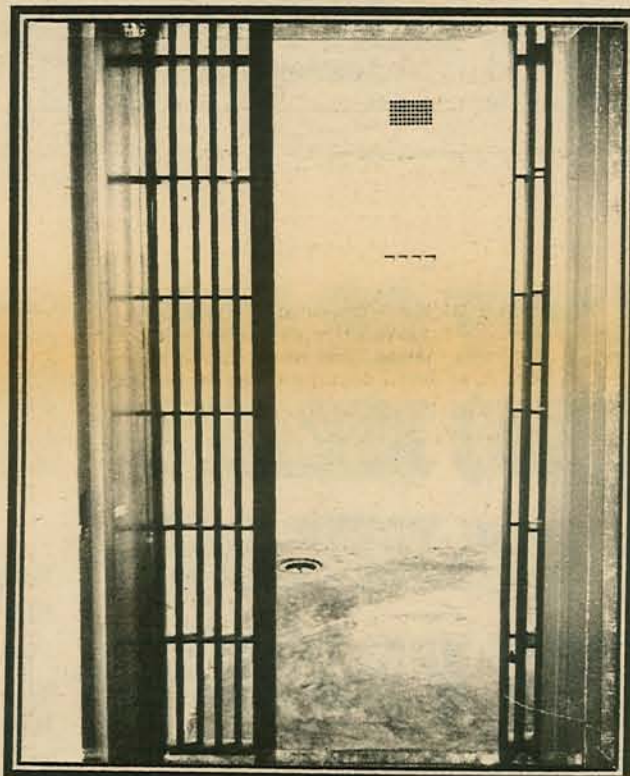
On Monday, March 19, at San Quentin, a prisoner named St. John was stabbed and is now in critical condition. It was *Alvin* St. John, Harold's cousin. Harold's girl friend called me, in a panic. She said that somebody made a mistake, and that next time they'll get the right St. John. She also claimed that a guard had given a knife to an inmate named Robert Meyer and told him that he'd better "get the right man" or something would happen to him.

According to my informants, Meyer went to St. John and told him, and also told him that he won't do it because he knows that if he does, he will quickly be disposed of in turn. Now these are wild tales, but as you've seen, some wild things happen in our prisons. Horn did warn St. John what to expect (I saw his letter). Horn did die. A man named St. John was stabbed. Believe what you want.

As of this writing, both Harold St. John and Robert Meyer, alive, are in San Quentin's Adjustment Center. I hope they stay alive.

And as for Tommy Horn? Even though his family will have their day in court and will be represented by Sally Soladay, the widely known lawyer, they have a rough road ahead. They'll find it difficult if not impossible to get many of the documents they need. For example, there are letters the family would like to have, but the prison authorities claim that they are now a part of Horn's permanent records and cannot be released—even to his family.

But then, Tommy Horn was never released to his family either. Just his ashes. □



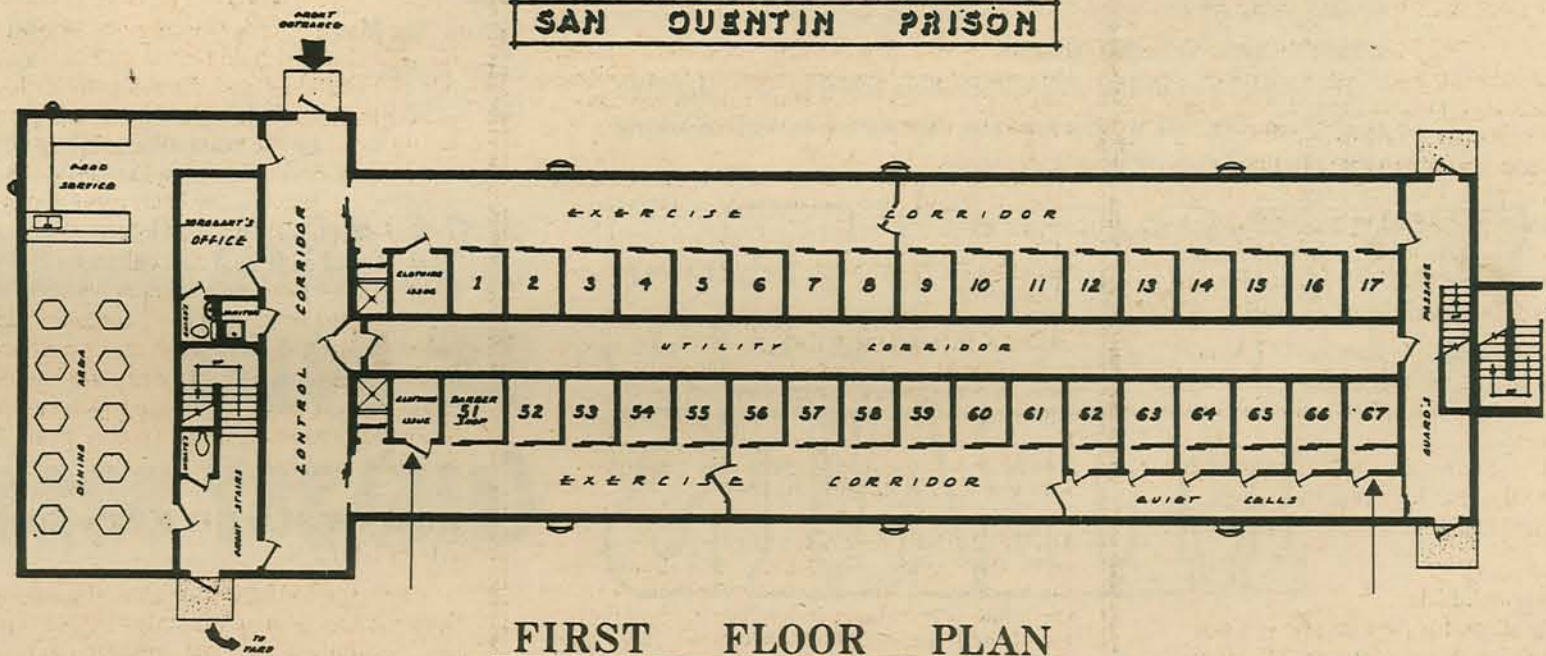
It was in a cell like this, stripped of virtually every convenience, that Tommy Horn died. The hole in the floor was his only toilet (with flush control switched on or off from outside) and he was totally cut off from other prisoners.

ABOUT THE AUTHOR

Harv Morgan, an investigative reporter for KGO radio, has in the past delved into judicial delay, consumer credit and the constitutionality of "strip cells."

ADJUSTMENT CENTER BUILDING

SAN QUENTIN PRISON



Floor plan for the San Quentin Adjustment Center. Horn was allegedly beaten in the "clothing issue" room (arrow at left); he died in cell 67 (arrow at right). Notice: cells 62-67, so-called "Quiet Cells," are isolated by a special door from the other prisoners.



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| Top Sirloin | 1.99 | 2.00 |
| Sirloin Tips | 1.88 | 1.80 |
| Stew Meat | 1.43 | 1.30 |
| Boneless Ribeye Roast | | 2.20 |
| Standing Rib Roast | 1.66 | 1.50 |
| Cross Rib Roast | 1.59 | 1.30 |
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Behind the Facade of Banking Services By Marcy Kates

Did you know that small and medium size banks tend to charge less interest on consumer loans than larger banks? Did you know that a bounced check can cost anywhere from \$1-4, depending on where you have your checking account? Did you know that some banks are forcing consumers who want small personal loans under \$1,000 who have charge cards (Bank Americard, Master Charge) to pay off those loans through the charge cards at 18% interest instead of the 10-13% interest charged on a regular personal loan?

These are some of the preliminary findings in a banking practices investigation by San Francisco Consumer Action. SFCA's "Shopper's Guide to Banking Services," to be available in May, will compare the costs of banking services (checking accounts, savings accounts, loans) between credit unions and savings and loans. (For example, both banks and credit unions offer consumer loans and savings accounts; both banks and savings and loans offer savings accounts and real estate loans.) The guide will also list practices to avoid and services to ask for.

Says Neil Gendel, director of SFCA's bank survey, "Banks get the benefit of using our money through checking account deposits, and they charge consumers for the money. Banks don't compete in terms of price and quality, but in terms of image and convenience. We hope consumers will use the 'Shopper's Guide' and exercise their pocketbook power so that banks not offering services at the lowest possible price will be forced to compete with those that do."

SFCA began its survey last December by sending a detailed questionnaire to the banks, savings and loans, and credit unions, asking for the costs of their services. While many savings and loan associations and credit unions were cooperative and responded to the questionnaire, most of the banks, and particularly the

larger ones, refused to disclose this public information.

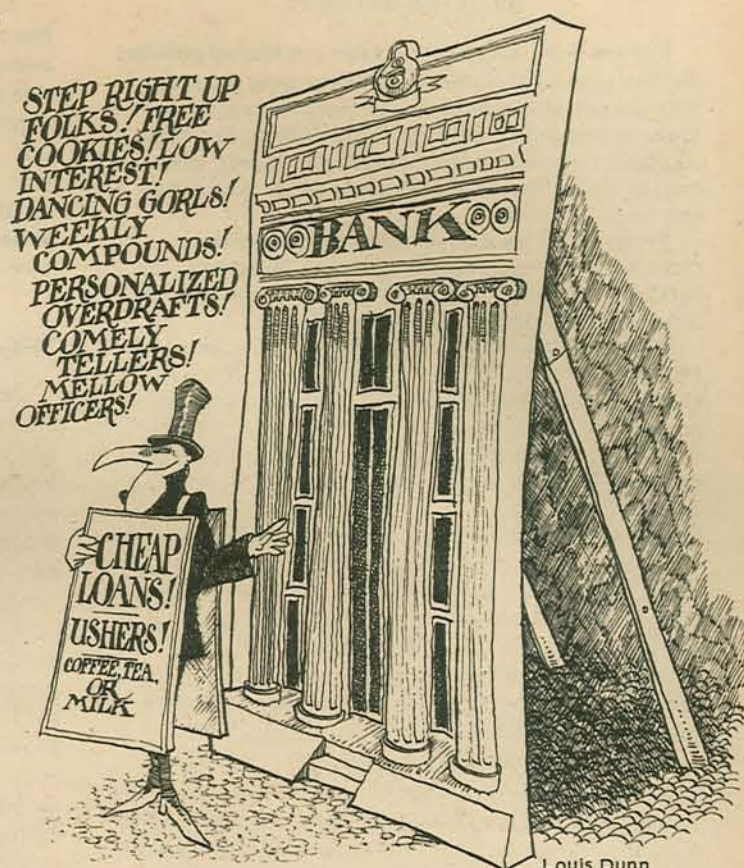
SFCA members began making telephone inquiries and personal visits to these banks, asking about the costs of their services. In addition, they are distributing a "people's questionnaire" throughout the community. The questionnaire asks individuals if they have had any "unfortunate" experiences with banks and what they currently pay for banking services.

Gendel calls the survey revolutionary. "This is the first time that a comprehensive shopper's guide to banking services has been put out anywhere in the country. It's being done with the participation of the public and it will develop a constituency to act on the information provided."

Gendel recently ran for a seat on Bank of America's Board of Directors and was resoundingly defeated. "The only constituency represented on Bank of America's Board of Directors are businessmen from the large corporations who do business every day with the bank. Even though the bank has the use of our money—through checking account deposits—there is no consumer representation on the Board."

At the shareholder's meeting, he told the audience that they were consumers before they were stockholders. "Bank of America maintains that the majority of their stockholders own less than 100 shares of stock, so I addressed them as consumers. I told them that their dividends and the appreciation value of their stock just aren't enough to make up for the costs of consumption of bank services in a year. The banks rip-off their own stockholders when they use the bank's services."

Shopper's Guide available in May. Send \$1 to: San Francisco Consumer Action, 2209 Van Ness, San Francisco, Calif. 94109.



The first public guide to bank prices, interest rates, loan policies, unfair practices

Below are the preliminary results of the SFCA survey of banking services. The charges for services are presented as ranges because the surveyors sometimes got different charges from different employees at the same bank, and because they indicate a trend which consumers can use as a guide.

Only two banks cooperated with SFCA and sent back the original detailed questionnaire on charges for banking services: Redwood Bank and Security National Bank.

Two banks listed as "possibly cooperating" (they have referred the questionnaires to their lawyers) are: Bank of Tokyo and First National Bank of Daly City.

The banks who refused to cooperate include: Bank of America, United California Bank, Crocker National Bank, Wells Fargo Bank, Bank of California, Hibernia Bank, Security Pacific Bank, Union Bank, First Western Bank, Barclays Bank of California, Sumitomo Bank.

AUTO LOANS (NEW): \$3,000, installment, 36 months. Beware of rates of interest quoted for auto loans. For example, a banker might tell you that the interest rate is 4 or 5%, but what he doesn't tell you is that the interest is based on the original balance (as opposed to the declining balance) which means you could end up actually paying 8-10%. Be sure and ask what the truth-in-lending annual simple interest is. The rates below do not indicate whether a larger down-payment is required for a lower rate of interest. Shop around.

Lowest: Range 7.51-8.41% **Highest:** Range 10.2-11%

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Sumitomo
First Nat'l Daly City
Liberty
Bank of Tokyo
Barclays

Bank of America
United California Bank
Security Pacific
Wells Fargo
Union
Security National

PERSONAL (UNSECURED): \$3,000 installment, 36 months. A personal unsecured loan means a loan based on your credit references and earning power.

Lowest: Range 9.5-12.5% **Highest:** Range 13.56-15.4%

Liberty
Hibernia
Security National
Security Pacific
Sumitomo
Bank of California

Crocker
Wells Fargo
Bank of America
First Western
Redwood
First Nat'l Daly City

PERSONAL (SECURED): \$3,000, installment, 36 months. A personal secured loan means you must put up collateral which the bank can sell in case you default on your loan, for example your home, stock or your car.

Lowest: Range 7.75-8.86% **Highest:** Range 9.5-11.6%

Bank of America
Hibernia
Redwood
Liberty
Bank of California
Bank of Tokyo

United California Bank
Security Pacific
Sumitomo
Union
First Nat'l Daly City
Security National

CHECKING, MINIMUM BALANCE: Range—\$100 to \$300. This minimum balance is the lowest balance you can have in your checking account before you must pay a monthly service charge.

Lowest
Redwood
Liberty
Security National
Barclays

Highest
Bank of America
Bank of California
Wells Fargo
Crocker

STOP PAYMENT CHARGE: Range \$1 to 4. If you write a check for merchandise you later find to be faulty, you can call your bank and ask them to "stop payment" on your check. They charge for this service.

Lowest
Bank of America
Bank of California
Crocker
Hibernia
Redwood
Security Pacific
Union
United Calif. Bank

Highest
Barclays
First Nat'l Daly City

NON-SUFFICIENT FUNDS CHARGE: Range \$3 to 5. If your check bounces—if you don't have enough money in your account to cover the cost of your check—the banks charge a fee.

Lowest
Bank of Tokyo
First Western
Hibernia
Security Pacific
United Calif. Bank
Sumitomo
Bank of America
Crocker
Union

Highest
Redwood
Security National
First Nat'l Daly City

SPECIAL OVERDRAFT CHECKING ACCOUNT PRIVILEGES:

Banks advertise this new service as a great help to the consumer. But a consumer with the same credit qualifications could obtain the same amount of money at the same bank at a substantially lower cost. The catch is convenience—it's easier to write a check at Macy's than it is to go to the bank for cash.

There are three ways consumers can obtain money when they don't have enough money in their checking account:

1. **Charge card cash advance:** Master Charge charges a \$2 service charge and, if the bill isn't paid within 30 days, it charges 18% interest. BankAmericard charges a 2% service charge and 18% interest after 30 days.

2. **Personal loans:** Interest from 9.5% to 15.4% accrues immediately.

3. **Special Overdraft Checking Account:** The real clincher is that interest for cash advances is computed on multiple amounts (\$50 or \$100 unrelated to amount overdrawn). So if you overdraw by \$5, you are charged interest on \$50.

Lowest (Don't bounce checks if you have savings account in bank)

United California Bank
Hibernia
Sumitomo

Highest (Three basic charges: (1) interest, (2) service charge, (3) cash advances in multiple amounts unrelated to amount overdrawn).

Crocker (\$100 multiple advanced, 18% interest accrues immediately)
Bank of America (\$50 multiple advanced, 1% service charge with \$1 minimum, 18% accrues if don't pay on next BankAmericard bill)
Wells Fargo (\$50 multiple advances, 1% service charge with \$2 minimum, 18% accrues if you don't pay on next Master Charge bill)
Bank of California (\$100 multiple, interest at 15% accrues immediately)
Only Union Bank limits amount advanced to exact amount overdrawn, but Union Bank charges 18% interest immediately.

*All above figures as of March 7, 1973, subject to updating in SFCA's Shopper's Guide.

Other unfair banking practices include:

BANKER'S LIEN: Despite recent court decisions and current litigation, California banks still insist on the right *without notice* to reduce any deposits (checking or savings) by the amount a consumer has failed to pay on a loan or a charge card account (even if the merchandise or service was shoddy or misrepresented).

IMPOUND ACCOUNT: Banks (and savings and loans) with one or two exceptions refuse to pay interest on money paid monthly by home owners paying off a mortgage into an account for property taxes and insurance premiums—which the bank pays on a semi-annual basis. (See Guardian, Oct. 18, 1972.)

PREPAYMENT PENALTIES: Banks discourage financial responsibility and encourage continuing debt. They penalize even shorter term loans if they are paid off early. Continental Bank of Illinois has curtailed this practice and it's only the ninth largest bank in the country. C'mon, B of A!

INTEREST CHARGES: Banks charge interest on a 360 day basis instead of 365 days. Thus on a one year loan, you must pay a year's interest plus five days. The difference in aggregate for the banks amounts to millions.

OPPOSITION TO CONSUMER LEGISLATION: Banks have been reported to be opposing various statutes proposed to help consumers, including:

1. **Federal Fair Credit Billing Act (S.652)** which would require creditors to respond promptly to billing error claims; do away with "holder in due course" defense used by banks (under \$50 in California) to force payment for shoddy or misrepresented goods and services; require that interest be charged only against current amount owed by debtor after receiving credit for all previous payments (adjusted balance method).

2. **Auto Deficiency Law:** This law would prohibit creditors from repossessing cars, selling them (often to friends at an amount far below their market value) and then suing the debtor for the deficiency. Cars are the only retail product sold on an installment basis for which deficiency judgments are allowed in California.

3. **Contracts in Spanish:** Banks have worked to defeat legislation which would require retail merchants using Spanish to sell goods to translate their contracts into Spanish. □

The New Politics in Berkeley

...You can hardly see the candidates for the media labels

BY JOEL KOTKIN

For ten years Berkeley has been a center of political protest, with major confrontations ranging from the Free Speech Movement and the troop-train sitdowns to the prolonged battle for a People's Park. But these conflicts, though involving Berkeley residents, centered around the national political issues of the civil rights/anti-war movement.

Today, with the abatement of national protest, there is a major local confrontation in the works: the battle for control of the Berkeley City Council, to be resolved at the April 17 Berkeley election.

The race boils down to a battle between two slates, the Berkeley Four and the April Coalition. It is a race that has been dramatized in the media almost beyond recognition as an apocalyptic fight between "liberals" (the Four) and "radicals" (the Coalition); but it is a race which goes far beyond the media labels, reaching toward the development of a new electoral politics. Below, a report on the issues and the background.

The bid of the April Coalition for control of the city government comes at the end of a long period of political stalemate. While the city gained a national reputation for radicalism, local control remained in the hands of liberal Democrats, who took power from an entrenched Republican council majority in 1961.

Now it's the entrenched liberals defending their power against the leftist April Coalition—and one result is an alliance between liberals and their old Republican adversaries, including the Berkeley Daily Gazette, mouthpiece of the downtown-realtor-conservative establishment. Tom McLaren, the only Nixon supporter on the present Berkeley council, sealed the conservative-liberal bond by refusing to run for re-election and calling for other "conservatives and moderates" to pull out in favor of an "electable" liberal slate. "I'd support Jack the Ripper," McLaren told the Gazette, "If he had non-radical credentials."

The reason for the conservative concern: the April Coalition, a mixed and sometimes loose amalgam of leftists ranging from McGovern populists to revolutionary socialists, already holds one spot on the council (Loni Hancock). If the four Coalition candidates all win, the Coalition would have control of the city government.

The shift from the conservative Republican-dominated 1950s to the current split between the Berkeley Four and the April Coalition has much of its base in the social and economic shifts within Berkeley's three distinct communities: the hills, the campus/city center area and the black community.

The Berkeley Four are solid in the hills, the Coalition in the campus areas; the black community is uncommitted and, because council candidates are elected at large, no single area is capable of electing its favorites. Each slate, then, must go after a large vote in safe areas but also win voters elsewhere.

CAMPUS-CITY CENTER AND THE COALITION

Some of the most left-wing precincts in the country occupy the bulk of central Berkeley, the area near the university and extending into the flatlands between Sacramento St. and College Ave. The population is largely students, graduates and counter-culture street people; liberalized voting requirements have boosted the area's share of Berkeley's vote from 28% two years ago to nearly 36% now. Rep. Ron Dellums carried the area 6-1 last year, and a 72% Yes vote on the Rent Control Charter Amendment last June pushed that measure to success over strong hills opposition.

The April Coalition's appeal is largely based on the direct interests of the city center community. For example: a central Coalition issue is the Neighborhood Preservation Ordinance (NPO), initiative No. 2 on the April ballot, an attempt to halt the growth of high-rent apartment buildings in the neighborhoods. The flatlands are particularly sensitive to the issue, because the massive development centered around the student population has led to continually rising rents, uprooting of residents and destruction of homes. An "Accelerated Density Schedule," passed by the liberal 1965 city council, cleared the way for the razing of scores of area homes (including many Victorians) and construction of the stucco, high density jungle near the University. The NPO provides for strong neighborhood controls for housing development, and insists that all apartment buildings include at least one-fourth low income units.

The Coalition's ties to the campus/city center area are also strongly related to economic interest. The area has median family incomes as low as \$6,700 in some sections, with unemployment as high as 12%—compared to citywide averages of \$9,987 and 8%.

As a response to the unemployment, Loni Hancock has proposed a job restructuring program, dividing some city jobs into two 20-hour per week jobs to provide more work. Coalition candidate Lenny Goldberg argues that job restructuring could, "with the co-operation of the unions," help the city's job resources "go on a priority basis." The Coalition's support of rent control and a steeply graduated income tax also wins wide support in the low-income, tenant-filled campus/city center region.

THE HILLS AND THE BERKELEY FOUR

Berkeley's white middle-class, which has dominated local politics, is concentrated in and near the chain of hills ringing the eastern borders of the city. With residences of university professors and professional people who commute to San Francisco or Oakland, the latest census shows median family income in the hills ranging from \$17,000 to \$20,000 a year, about twice the city average of \$9,987.

Throughout the 50s and 60s local battles—between liberals and conservatives, Democrats and Republicans, for and against integration—were largely fought out in the hills. People who call themselves conservatives are increasingly rare these days; the hills went for McGovern 2-1. Now, with more of the voters living in the flatlands, the hills residents are more united in their preference for a moderate, slightly left approach to city government.

The Berkeley Four campaign fits right in with the hills sentiment, essentially portraying a non-threatening liberalism. The slate's literature talks of the need for a "progressive and efficient city government," maintains that "every Berkeley citizen has a right to adequate, decent and safe housing," and pledges that the candidates will find "quality child care." The rhetoric is often similar to the Coalition's. The difference, says Berkeley Four candidate Henry Ramsey, doesn't involve "questions of goals," just that the Four "don't come from any strong ideological base" and thus are more willing to be "more pragmatic and deal with issues on a case by case basis."

The Berkeley Four's image, prepared with the help of prestigious political consultant Sandy Weiner, is one of an "open-minded" group not subservient to "any one group or political faction in Berkeley." (Significantly, however, none of the Berkeley Four is standing up against PG&E in favor of municipalizing the city's electricity.)

Yet behind the liberal imagery, the Berkeley Four—and particularly their hills constituency—have a less progressive record on economic issues and city struc-

ture. Rent Control, which barely passed last June against heavy Gazette-realtor opposition, had a 72% No vote in the hills. And candidates Sue Hone and Wilmont Sweeney, along with Ed Kallgren (who hosted the private gathering which selected the Four candidates) cast council votes against enforcing the rent freeze provisions of the voter-approved law.

On tax reform, the Four again reflect the affluent hills. All four support "the principle" of a municipal income tax, but Sweeney and Hone opposed a Loni Hancock proposal to set up a test case on the income tax last August. Hone told the Guardian that the Hancock plan for a steeply graduated tax would be "double taxation" which would "hurt unfairly the minority making over \$15,000 a year."

And candidate Henry Ramsey, a Boalt law professor, opposes any dramatic change in the city tax structure, other than through a regional plan, because it would lead to a situation where "business leaves, residents leave" and the city "weakens its tax base."

Three of the Berkeley Four (excepting former UC student Joe Garrett) oppose the Neighborhood Preservation Ordinance, with its curbs on over-development in the flatlands, though Hone claims concern for the issue. "Maybe we'll find a way to meet this problem," she told me, "in five or six years."

THE PROSPECTS AND THE BLACK COMMUNITY

The April Coalition can count on a solid majority in the campus/city center region; even before the 18 year old vote, Loni Hancock won 55% of the area's vote. More recent battles, such as rent control, indicate the Coalition could get as much as 70%. But the Berkeley Four are mounting a concerted attack on this base. Henry Ramsey has generated a small personal campaign group on campus, and ex-student Joe Garrett has shown some independence from the other three of the Berkeley Four by supporting the NPO and the Berkeley Marijuana Initiative.

Despite these stands, Garrett admits he's having a "tough time explaining how I, formerly in the Berkeley Tenants Union, could be running on a slate with Sue Hone and Sweeney."

The Coalition, however, cannot be satisfied with an impressive percentage in the campus/city center; it must have a high turnout, and win a substantial absolute number of votes, to offset the high hills vote. With a campaign fund hovering around \$5.00 (as opposed to the rumored \$60,000-100,000 for the Four), the Coalition may have trouble turning out its voters.

The hills, which are expected to heavily favor the Berkeley Four, have dropped from 28% of the city's

Candidates and Issues

Below, the stands of the two major slates on some of the most controversial issues in the campaign for the April 17 Berkeley City Council election. The point: the race is commonly categorized as "liberals" (the Berkeley Four) vs. "radicals" (the April Coalition). But as soon as you compare their stands, these labels lose all meaning.

THE CANDIDATES: BERKELEY FOUR—Sue Hone, Wilmont Sweeney (both current council members), Henry Ramsey (UC law professor), Joe Garrett (former UC student). **APRIL COALITION**—Margot Dashiell (Black Caucus organizer, teaches at Laney College), Lenny Goldberg (UC grad student), Peter Birdsall (UC grad student), Ying Lee Kelley (Berkeley teacher).

THE ISSUES:

Rent Control: BERKELEY FOUR—Hone and Sweeney actively opposed Charter Amendment; Garrett for it; Ramsey pledges "full funding to Rent Control Board." **APRIL COALITION**—all supported Amendment, pledge full support for "implementation of Rent Control Law and all other means of insuring tenants' rights."

Professionalism vs. Community Control: BERKELEY FOUR—Ramsey, former chairman of Berk. Redevelopment Agency, went along with decision to continue West Berkeley Industrial Park, in part involving destruction of Local Oceanview Community. Unhappy with what happened in Oceanview, he says public must "make a distinction between my actions and my views." Hone favors "sensitive professionalism" in city government; Garrett waiting for report of Charter Review committee; Sweeney has voted against community desires for downzoning in campus/city center and North Berkeley. **APRIL COALITION**—All "committed to end the domination of Berkeley life by the council manager form of government"; favor decentralized "sub-city" policy

decision making. Coalition member Loni Hancock has represented on the council community groups seeking downzonings.

PG&E Municipalization: BERKELEY FOUR—Sweeney, Hone and Ramsey all oppose buying out PG&E, Hone calls it "mortgaging the future"; Garrett undecided, insists "we don't have the economic information yet." **APRIL COALITION**—All support municipalization, which would be feasible and profitable, according to an exhaustive private consultants' report made for the city.

Income Tax: BERKELEY FOUR—Hone and Sweeney would not support Hancock proposal for a test case on progressive city tax; Hone called it too steep, "double taxation," wants to wait for action "regionally and statewide." Ramsey likes municipal income tax. **APRIL COALITION**—favor "progressive income tax which would put the main burden on the wealthy and businesses and corporations of Berkeley"; favor capital gains tax on real estate transfers "with exemptions for small homeowners."

Neighborhood Preservation Ordinance (A plan to give neighborhoods more control over local development, require one fourth low-income units in each new apartment building): **BERKELEY FOUR**—Sweeney, Hone, Ramsey all against; Garrett supports it "with reservations." **APRIL COALITION**—all support it.

Labor: BERKELEY FOUR—Hone, Sweeney voted to rescind city policy and allow use of city workers as scabs in labor disputes; also both voted against a COPE-inspired resolution asking Berkeley to leave the League of Calif. Cities for its anti-labor practices; Garrett opposes using city workers as scabs unless "someone proved to me that there was a general health hazard," would not follow COPE's advice, but would "use influence" to change League policy. **APRIL COALITION**—all support COPE resolution, oppose the use of city workers as scabs. □

voters to 25% in the last two years. But the hills traditionally get more of their voters out than most areas, with turnouts generally around 80%, and it is with this kind of numbers that the Four could have their best chance.

Best candidates for the Coalition in the hills, who Berkeley Four strategists concede could win a third of the vote, are Ying Kelley (a Berkeley schoolteacher and hills resident) and Peter Birdsall (a UC grad student with a good liberal Democrat reputation through his prominent role in the McGovern campaign).

In this struggle between the white hills and the white campus/city center area, the black community, with about 18% of the total vote, could provide the margin. And right now the only thing strategists for either side are sure of is that the black community will go much more strongly for the black candidates on each slate (Margot Dashiell for the Coalition, Wilmont Sweeney and Henry Ramsey for the Four) than for the slate as a whole.

Sweeney has given the Four a tie to the more conservative, more affluent blacks. A leading integrationist in the 60s, he was the first black on the city council, elected in 1961. But despite his liberal start, he has failed to move left with the city, and even his fellow candidates consider him the "most conservative" member of the slate. In particular, his environmental record — support for a second shoreline freeway and a shopping center on the Berkeley Marina—could hurt him in the environmentally conscious hills.

The Berkeley Four draw support from the middle of the black community through Mayor Warren Widener. Henry Ramsey, a friend and ally of Widener's, was originally going to run as an independent or even with Coalition backing; he represents a portion of the black community not as conservative as Sweeney and willing to work with the hills liberals.

Sources in the black political community argue that both Ramsey and Widener want to use a Berkeley Four victory as a road to higher offices. In Ramsey's case, the target is Assemblyman John Miller, who supports all the Coalition candidates except Goldberg and is promoting black independent candidate Harry Overstreet over Ramsey. For Widener, the target is Congressman Ron Dellums, an active Coalition backer.

Dellums is the best weapon the Coalition has in the black community, and perhaps throughout the whole city. It was largely his urging that brought Dashiell, a highly respected member of the Black Caucus, into the race on the Coalition slate. She comes from one of the oldest and best known black families in the city, and has a tight personal organization that, unlike Ramsey's, will be identifying with her slate.

With the slate vote from campus/city center, and with a high personal turnout in the black community, Dashiell could be the Coalition's biggest vote-getter. How well she will do in pulling the others along with her (Loni Hancock won only 30% in the black community in 1971) is crucial to the Coalition.

The Berkeley black community has the largest rate of undecided voters in the city; it is still unclear, for instance how many black people agree with black nationalist Councilman D'Army Bailey who scoffs at the slates as a "choice between one group of whites and another group of whites."

Beyond all the specific issues, on which the rhetoric of the slates tends to be similar, and beyond the various economic and social splits between communities, the major difference between the Berkeley Four and the April Coalition is their philosophy of city government. The Berkeley Four favor what Sue Hone calls "sensitive professionalism" and retaining the City Manager format with heavy input from outside consultants.

Squarely against this philosophy, the Coalition is "committed to end the domination of Berkeley life by the council manager form of government." Lenny Goldberg, Coalition candidate, argues that "There's enough energy and activity among the people of this city to deal with their needs. People know what's best for them and don't need professionals and consultants making political decisions for them."

Henry Ramsey calls neighborhood control "a cover for racism," and Sue Hone says it's "repressive." But in this election it has become one of the philosophical keys, reaching even to selection of candidates. The Coalition slate was picked in a chaotic nominating convention, totally open to the public, which 1200 people attended; the Berkeley Four were chosen by a select group of liberal leaders meeting in Ed Kallgren's living room.

"There's no objective way to say this way or that way is put together democratically," says Kallgren, arguing that an open convention is liable to have "a great deal of packing." But, responds Peter Birdsall of the Coalition, "We're committed to an open process even though that's very often an inefficient way to get things done. We feel that the process speaks to the kind of goals a group has." □

For the Guardian's endorsements of Berkeley candidates and initiatives, and comments on the race, see Editorials, page 13.

photo by Chuck Feil



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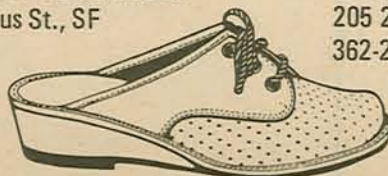
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Political Notes

By Madeline Nelson, Joel Kotkin,
Bob McCargar and Marcy Kates

Environment

MANHATTANIZATION ON THE PENINSULA

Here's how they do it on the peninsula — On March 23 the 'Redwood City Tribune' ran three stories: Rapid Transit Planning Separate Stations for San Carlos, Belmont; RC Firm evaluates BART; SF Airport Financing Clears a big Hurdle. The point: The same man (James Kubelbeck) that did the studies for the bayfill Redwood Shores development is doing the BART study to check the data supplied by BART. The highrises will go up like beads on a necklace along the BART line with the airport pressuring the reluctant San Mateo voters to approve BART.

MORE WATERFRONT DEVELOPMENT

The plan is to add another 1200 people to the waterfront, about the densest area west of Chicago: Alpha Land wants to build a 600 unit development on the north waterfront, which the Examiner has already heralded as "saving views." Even the Examiner admitted, though, that the project "technically" violates the Urban Design Plan, just as the Golden Gateway project violates the plan. Public hearing, Planning Commission, April 5, 3 p.m.

INDEPENDENT EIR REVIEW

Planning Director Allan Jacobs may have come up with a good idea: at the March 22 Planning Commission meeting he advocated a new city department to review Environmental Impact Reports (EIR). Jacobs' solution, which he admits is aimed to take a load off his own office, could have its problems — particularly if the Mayor appoints the group — but it also has distinct advantages.

At best, a new group would be staffed by environmental experts who could evaluate data submitted by developers; this kind of expertise (or interest) doesn't exist on the current commission.

The EIR issue is stalled before the Supervisors where the snag is appeals procedures: developers want appeals to go to the permit appeals boards, traditionally development-minded; environmentalists want appeals heard before the Supervisors. Jacobs' plan would avoid the whole appeals problem by setting up the new specialist group.

VOTING IN MANHATTANIZATION

Leaning back in their chairs, puffing on their cigars, Redevelopment Agency Directors Kaplan, Mosely, Silva and Jensen listened impassively on March 27 to conservationists object to four new highrises in the Golden Gateway center. Then they refused to comment on the arguments and unanimously approved the project. Even the Highrise Planning Commission thought the plan needed revision.

And on March 20 the Airport Commission let everyone know how it feels about airport expansion: without approving the plans or the environmental impact report, it unanimously approved the bonds to finance the project. Two big votes: The Chamber of Commerce's John Sutro and William Coblentz.

Politics

DIVIDING THE BERKELEY DEMOCRATS

Though the media would have you believe the Berkeley city council race is between "liberals" and "radicals," endorsements the two major slates have gathered contradict the labels. The battle is actually being fought within the ranks of the regular, traditionally liberal, Democrats. Examples:

Behind the April Coalition: Rep. Ron Dellums, Assemblyman Ken Meade, former city councilman T. J. Kent and Democrats United, a McGovernite group.

Behind three of the four Coalition candidates (Dashiell, Birdsall, Kelley): Assemblyman John Miller (who denounces the "hysteria" in Berkeley's liberal circles) and Alameda County labor's COPE.

Behind the Berkeley Four: Mayor Warren Widener, the Berkeley Democratic Club, the more progressive New Era Democratic Club (though 120 members of New Era split off as the pro-Coalition Tom Paine Democratic Club), Ed Kallgren and former Council member Bernice Hubbard May. State Sen. Nicholas Petris backs Sue Hone, and Assemblyman Willie Brown supports Henry Ramsey.



BOYCOTT SHELL!

The current strike of the Oil, Chemical and Atomic Workers (OCAW) against four Shell Oil refineries around the country is significant because it has finally united environmentalists and trade unionists under one banner. At issue: occupational health and safety at the refineries.

OCAW wants Shell, the seventh largest oil company in the U.S., to install strict controls on in-plant pollutants which are endangering workers' lives. Heavy doses of chemicals like benzene, tricrystal phosphate (TCP) and sulfuric acid are prevalent, and are inhaled and handled by workers every day. Shell, alone out of the big U.S. companies, has refused to install the strict controls that OCAW demands.

Locally, the Martinez Shell refinery is being struck by Local 5; union sources expect the strike to last into late April at least, while supervisory personnel and non-union labor keep the refineries open.

The Sierra Club and the SF, Berkeley and Martinez Ecology Centers all endorse the strike and boycott of Shell products — including gas, motor oil, pesticides (aldrin and dieldrin) and the infamous Shell No-Pest strip. Besides boycotting, you can return your credit card to Shell (P.O. Box 80, Tulsa, Okla.), telling the company to hold it until the strike is settled. If you can help the local effort, call the OCAW Support Committee, 228-3101.

THE AIRPORT EXPANSION GROWS

That huge SF airport expansion plan (see Guardian, March 14), which would throw the door wide open for the Los Angelesization of the peninsula, could cost \$1 billion, a lot more than anybody's saying. At the March 19 Airport Commission meeting, financial consultants Peat, Marwick and Mitchell estimated the total cost of the expansion at \$456 million.

But that \$456 million is simply the cost of all the building — and totally ignores the cost of raising that much money. \$380 million of the total will come from the sale of bonds, and those must be paid back with interest. When pressed, Roger Bates of the financial consultants estimated the interest on the new \$280 million bonds (\$100 million were approved in 1969) at about \$400 million. Q: Who but the airlines and the high-rise gang will benefit?

TACTICS IN OAKLAND

Here's the way they're fighting to reelect hard line conservative Mayor John Reading and fellow candidates in the Oakland vote on April 17: with a scare campaign playing on fears of the Black Pan-

thers. While most people remark how mild Bobby Seale has become, the Concerned Citizens Committee (CCC), a group of Piedmont, Alameda and Oakland businessmen, gives a different picture in a letter it's sending out to potential contributors.

"The concerted drive to radicalize all levels of local government," goes CCC President Carl Olsen's letter, "— which has made a shambles of responsible government in Berkeley — has now targeted-in on Oakland.

"In 1973, the New Left, the Black Panthers led by mayoral candidate Bobby Seale, and other coalitions, are well-financed from outside Oakland, well-organized and militant. They are supporting radical and ultra-liberal candidates. It is not a quixotic threat, to be taken lightly. Ask your business friends in Berkeley about the incredible ordinances which are rapidly driving business, industry and professional people away from that city."

With CCC fulminating about outside-of-Oakland influences, Olsen (a retired PR executive from Southern Pacific) is the only one of the three CCC officers who actually lives in Oakland himself.

UPCOMING MEETINGS

► The Visitor's and Convention Bureau shouldn't manage Yerba Buena Center, and Mayor Alioto's proposed Performing Arts Center should never get beyond the dream stage. Come pressure the SF Supervisors' cultural activities committee not to have hearings on either, April 3, SF City Hall, 2 p.m.

► See Berkeley Council candidates all together. Ask the "liberal" Berkeley Four why they don't want to buy PG&E. April 3, Berkeley High cafeteria, 2246 Milvia St., 7:30 p.m.

► Oakland Mayoral and Council candidates speak April 4, Laney College Forum, 900 Fallon St., Oakl., 7:30 p.m.

► The Bay Conservation and Development Commission (BCDC) discusses development plans for the SF waterfront, plus a hearing on airport plan to extend an existing light trestle into the Bay — a project which would cover an additional 9092 feet of the Bay with wooden platforms. April 5, Rm. 1194, State Building, 455 Golden Gate Ave., 2 p.m.

► Public Utilities Commission hearing on the Southern Pacific request for big new commuter fare increases. Fight SP, come to the hearing (details on how to fight, 321-9675). April 9, PUC Hearing Room, State Building, 350 McAllister, SF, 10 a.m. Could go for two additional days.

► Alameda County Planning Commission, public testimony on county's proposed open space policy; call Tom Bates, Alameda Board of Supervisors (874-5236) for info. April 12, Public Works Bldg. Auditorium, 399 Elmhurst, Hayward, 7:30 p.m.

COPOUT VOTE OF THE FORTNIGHT:

Supervisor Robert "Fighting Bob" Mendelsohn did it again. After voting for a resolution against the big expansion of UC Medical School's Dental Center, he reversed himself and voted to uphold the mayor's veto of the resolution. Keep on fighting, Bob.

ON THE HORIZON

Former SF Supervisor Jack Morison tells us he will probably run for the Board again this year, and we're glad to see it. He will announce definitely in July. In future issues, we'll run a list of other good consumer/neighborhood/conservation people who should jump in the race to replace the present members, with their development/business bias. Give us your suggestions, with reasons . . .

Media

SF PRESS CLUB

More on rubbing shoulders with "the great and the near great" at the SF Press Club:

The crazy thing about the Marilyn Baker/ACLU suit against the Press Club for discriminating against women

is the position each side must take to "win" the court battle. In short: Although the ACLU doesn't think much of the caliber of the club, it must argue that the club is an important professional body which therefore cannot discriminate; and although the club presents itself as an organization of working journalists, it must argue in court that it is just a social club, thus allowed to restrict membership.

"We are in the position of having to show that the worst press club in the country is in fact the best," ACLU Atty. Joseph Remcho told the Guardian. "We must prove the SF Press Club is professionally useful to women reporters."

Richard Alexander, Examiner reporter and former club president, has submitted an affidavit for the ACLU, stating that while a member he deducted press club dues from his taxes as a professional expense—and that most of the club's other active journalists do the same. Alexander also points to the Press Club's Articles of Incorporation, which state the club's purpose as bringing about closer relations between the press and other professions and businesses, and adding to the betterment of its members and the newspaper profession.

And from a recent Press Club brochure: "Newsmen from all over the globe beat a track to 555 Post Street in San Francisco whether on assignment in the area, or just passing through. And celebrities, the great and the near-great, put the Press Club of San Francisco on their 'must visit' list."

Now from the press: Goodness, remarks club president Charles Raudebaugh, a Chronicle reporter, in his affidavit—there are 2,952 in the press club, and only 187 of us are newsmen! He continues:

"... The membership of the Press Club does not meet to exchange information . . . but to socialize . . .

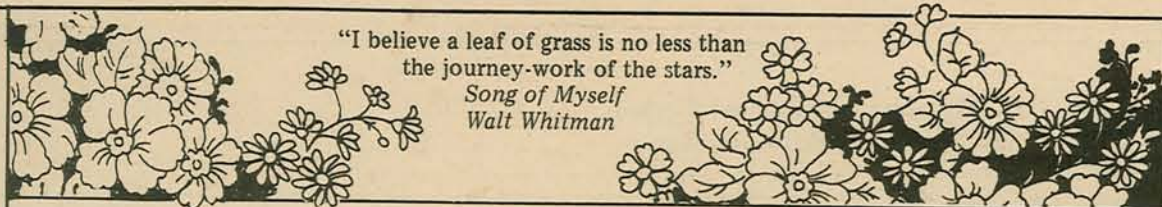
"The Press Club is a men's organization in the same manner as the Olympic Club, the Bohemian Club, the Elks Club, the Masons, the Scottish Rite, the Moose, the Shriners, the South of Market Boys and many other organizations which are men's organizations and which do not have women members . . .

"The house rules call for swimming in the nude and showering in the nude . . . there are no facilities which could be used for both men and women at the same time."

Newspeople turning in affidavits on the ACLU's side include Herb Caen, Art Hoppe, Guy Wright, Paine Knickerbocker and Howard Freeman. Freeman, Press Club Board member, master of ceremonies at the press awards banquets and a club member for 45 years, says in his affidavit: "The argument that the Club is primarily a social organization rather than professional seems to me to vitiate its very purpose and is one which I have not heard seriously advanced until recently. If the argument is valid, then such activities as the annual Professional Newspaper Awards, the Radio and Television Awards and the Junior Scholarship program seem to me to be without professional meaning or dimension and their sponsorship an arrogation without warrant."

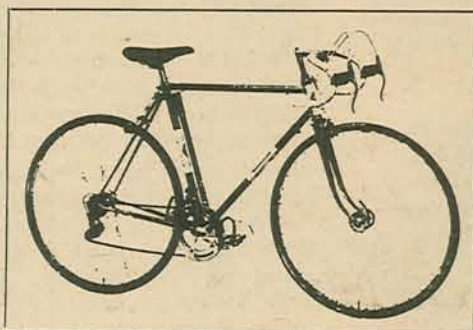
There you have it, chaps. The SF Press Club, at the top of everyone's "must visit" list in SF, inviter of big media stars like Les Whitten and Peter Bridge to speak to the club on rights of reporters, is willing to scrap its credibility as a professional organization, as a press club, just to keep Marilyn Baker and her female associates out.

P.S.: The judge on the case hasn't been assigned yet, but even if he's not actually a Press Club member, it's a sure bet some of his friends are. There are 12 SF Superior and Muni Court judges in the club, including former presiding judge Francis McCarthy, the club's Second Vice-President, and Judge Leland Lazarus, chairman of the club's newspaper awards committee. □



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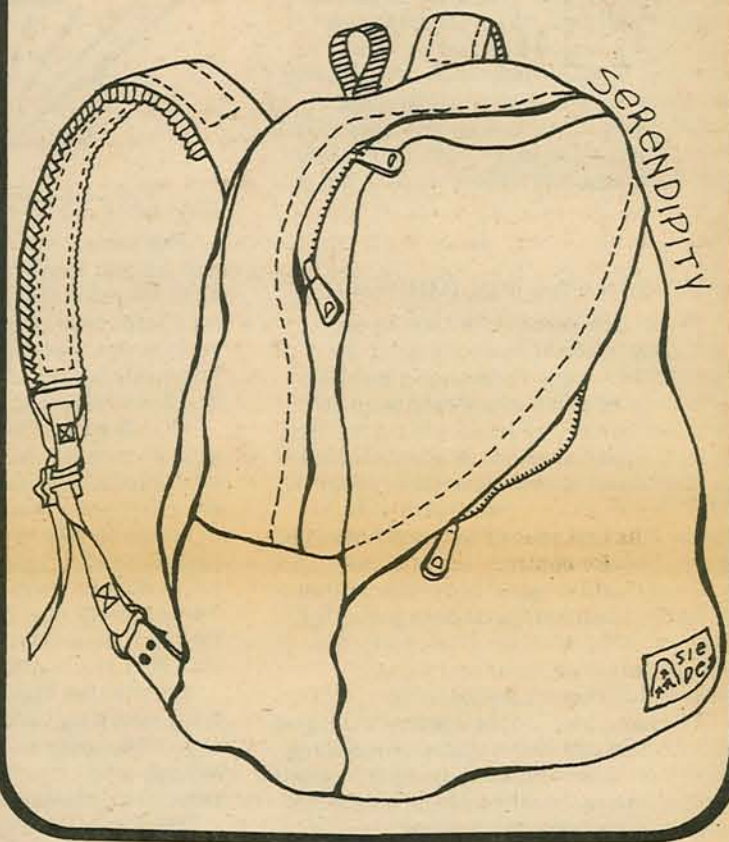
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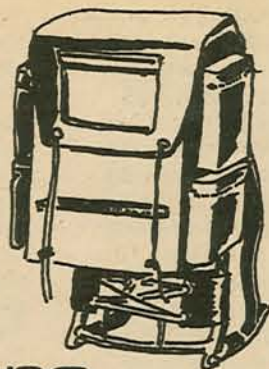
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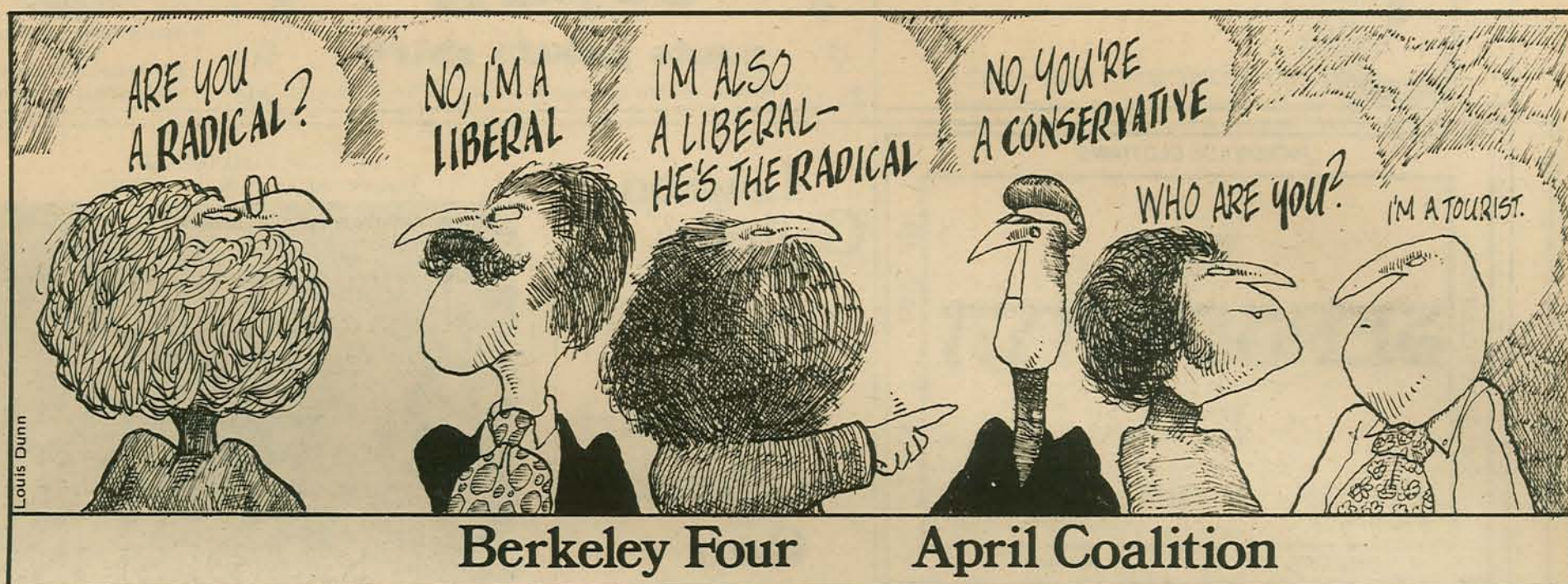
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Editorials



The P.G.&E. Four in Berkeley

In San Francisco, it's the PG&E 11 (the 11 supervisors, conservative, moderate and liberal) battling away on behalf of PG&E, refusing again and again to move to do a feasibility study to buy PG&E and bring the city, according to an independent study by Accountants for the Public, at least \$21 million a year.

In Berkeley, it's the PG&E 4 (the members of the Berkeley Four slate) who present themselves smartly, under the tutelage of Sandy Weiner, as the "liberal" slate with the "liberal" platform, but who refuse to move against PG&E even though, as an independent study demonstrates, the city would make at least \$800,000 in its first year of municipal operation.

By contrast, the "radical" April Coalition slate in Berkeley is united in pressing the case to buy PG&E and bring to the city the enormous benefits of public power.

This distinction of who is for PG&E and who is for public power is just one issue of the Berkeley campaign, but it's an important one to remember these days when the labels and images of local politics have become so mixed and misleading.

All the rumble bumble about the "radical" slate and the "liberal" Berkeley 4, generated in large part by the Berkeley Gazette and pumped along by the Examiner, Chronicle, Tribune et al, simply confuses and obscures the point: the old PG&E/downtown realty bloc is still on the ramparts and at the ready, it is

just running under different colors and slogans. They're "liberals" now, and they've got four candidates who are falling all over themselves to qualify as liberals, trying to identify with the McGovern campaign.

But look at the Berkeley 4's constituency (The Gazette, PG&E, downtown realtors) — and look at their interests (keeping PG&E, opposing rent control, holding off neighborhood ordinances) and you find the old gang of development interests that long have dominated Berkeley's politics. The radicals didn't take over Berkeley's government two years ago, as media reports lead you to believe: Simmons and Bailey split with the April Coalition soon after the election, and Loni Hancock, the Coalition's sole council member, has turned out to be the most consistent and responsive to the community of the whole council. But all the time it's been the development axis, not the "radicals," who held the power at City Hall.

To be more specific: the people behind the Berkeley 4 are the people who wanted a shopping center on the waterfront, who promoted an industrial park for West Berkeley, who want to dispossess thousands of students for big development in the South campus area, who slipped a big BART station into a quiet, integrated residential neighborhood in North Berkeley (which, it turned

out later, would greatly enhance the nearby property holdings of ex-mayor Wallace Johnson who helped push it through).

How would the Berkeley 4 vote on these strategic issues? Well, Sweeney started out as a civil rights "liberal," but quickly went with the developers and voted for a second shoreline freeway, a marina shopping center, against rent control, and now opposes PG&E and public power. Does this make him a card-carrying "liberal"?

Sue Hone? She voted, after the rent control initiative passed, not to enforce the key rent-freeze provision. Even the "honest conservative" councilman, Borden Price, went along with rent control once the vote was in, though he had opposed it originally. Hone, too, is for PG&E, against neighborhood preservation. Is this card-carrying "liberalism"?

And what about Ed Kallgren, the councilman who had some friends over to his home to put together the Berkeley 4 slate? We just ask: Since when do card-carrying "liberals" emerge in full plumage from Brobeck, Phleger and Harrison, the big SF corporate attorneys?

Get the point? Forget about the labels and the images, cut through the underbrush until you spot the Berkeley Gazette, the development axis, PG&E and the boys in the back room behind the freeway/BART/real estate ploys.

This time around, they're behind the Berkeley 4 with a big warchest. This time around, they're "liberals." This time around, they've been able to grab lots of ground ranging from Councilman Tom McLaren on over to the left and they've been able to successfully label their major opposition, the April Coalition, with the "radical" tag.

What about the Coalition? Issue by issue, from rent control to neighborhood preservation to PG&E to labor to community control of government they have stands which set them squarely against the old PG&E/realtor interests. It's our opinion that, if, elected, they have the best chance of becoming, just like Loni Hancock in the past two years, the most responsive to the ordinary citizens, not to the development axis that wants to make Berkeley a plundered province.

Vote for the April Coalition (Margot Dashiell, Lenny Goldberg, Peter Birdsall, Ying Lee Kelley.) Vote against the PG&E4.

Footnote: There are several impressive independents in the race, including Councilman Borden Price, Lee Bach (a printer) and Eugene Schneider (an engineer). We feel they are better choices than any of the Berkeley 4, but Bach and Schneider have almost no chance of winning. Your most effective vote will be for the April Coalition.

By Bruce B. Brugmann

We Recommend.....

1. 30 FOR 40 ... NO: An unrealistic proposal which would arbitrarily give city workers 40 hrs. pay for 30 hrs. work.
2. NEIGHBORHOOD PRESERVATION ... YES: More neighborhood control over neighborhood development; strict requirements for low-income housing.
3. BERKELEY MARIJUANA INITIATIVE ... YES: Makes marijuana arrests the "lowest priority" for Berkeley police.
4. MUTUAL AID PACTS ... YES: Prevents Berkeley police from making secret pacts with outside law enforcement agencies, revokes current agreements and provides that future ones will be made only after public hearing, council approval.
5. RESIDENCE REQUIREMENTS ... YES: (qualified): Requires all Berkeley police to live in Berkeley, giving one year for compliance by current officers, special consideration for hardship cases. The principle of the measure is good, but there should be more assurance of leeway for current officers with good reason for living outside the city.
6. DEMILITARIZATION ... YES: Cuts back on police stockpile of automatic weapons, CS gas; requires tighter council and public control over future weapon purchases.
7. POLICE REVIEW COMMISSION ... YES: Currently the police function semi-autonomously from the city council; a review commission would do much to ease police-resident tensions in Berkeley.
8. MUNICIPALIZATION OF PG&E ... YES: This is the ordinance which would allow Berkeley to go into the public power business and enjoy the resulting profits.

The Guardian recommends a Yes vote on Berkeley Ordinance 8 for the simple reason that the independent consultants' study shows that it would be feasible and profitable for Berkeley to buy PG&E and establish public power in Berkeley.

The consultants concluded: that the municipal electric system could pay for itself out of its own revenues; that immediately on acquisition, Berkeley power rates would drop substantially below PG&E's; that even with the most cautious assumptions, it would cost no more than about \$42 million for other acquisition expenses, and that the system would produce \$800,000 in municipal cash benefits in the first year of municipal operation, rising to \$3.5 million a year in 20 years; that the Berkeley municipal power system can be efficiently run; that severance of the Berkeley municipal power system from PG&E would be a relatively uncomplicated and inexpensive job; and that substantial long range benefits would come to Berkeley with municipal power.

These are simple facts, found in the report which is in every Berkeley library or on sale for \$5 at Berkeley City Hall.

But the facts are completely perverted and obfuscated in the message Berkeley citizens are getting from PG&E

and its front group, the "No on 8 Committee," which publicly states it welcomes financial support from PG&E. Nor are these facts mentioned by the PG&E Four in their "liberal" city council campaign.

To the contrary, here is the message PG&E's Larry McDonnell and the PG&E News Bureau are cranking out in newspaper ads, a \$30,000 "survey," a \$6,00 mailing to every Berkeley voter:

*Cost of acquisition: \$55 million, including \$20-25 million severance costs (pure fabrication: nowhere in the consultants' report, which PG&E cites, is such a high value used for severance costs. Instead, the consultants estimate total acquisition at \$42 million, with less than \$1 million for severance).

*Rates would go up 22% (5% maximum, say the consultants, adding that PG&E rates themselves will rise 10-15% in the next three years.)

*Taxes would go up, because Berkeley would immediately have to raise \$3-4 million to pay legal costs of acquisition. (The consultants: \$1.4 million condemnation cost, which Berkeley could borrow and pay back from the power revenues, not taxes at all.)

*Service would be unreliable under municipal ownership because there would be fewer delivery points for PG&E to transmit bulk wholesale power into Berkeley. (The consultants took system reliability into account in recommending that the municipal system receive power from several delivery points.)

*Independent studies show that public power isn't feasible for Berkeley, according to the No on 8 ballot argument. This is PG&E's first mention of any such independent study, and nobody could produce it by press time.

So it's lies, lies and more lies from the

"Political Gas and Electric Co.," which shouldn't surprise anybody. PG&E has a sweet deal in Berkeley, and it's not about to let the truth, or an independent study by experts or the needs of Berkeley citizens get in its way.

Since 1960, 31 municipal and other public power systems have been formed in the U.S., and the only expressions of regret you could hear come from the power companies they bought out.

The stands of the candidates on Berkeley's initiatives (abbreviations: H, Hone; G, Garrett; R, Ramsey; S, Sweeney; C, Coalition):

| NO. | H | G | R | S | C |
|-----|----|----|----|---|---|
| 1 | N | N | N | N | N |
| 2 | N | Y | N | N | Y |
| 3 | Y | Y | N* | N | Y |
| 4 | Y | Y | Y | Y | Y |
| 5 | N | N | Y | N | Y |
| 6 | N | Y | N | N | Y |
| 7 | N | N | N | N | Y |
| 8 | ** | ** | N | N | Y |

Footnotes: * Ramsey told the Guardian in an interview that he opposes the marijuana initiative on constitutional grounds; yet he answered a mailout survey Yes on No. 3.

** Garrett is undecided on PG&E municipalization.

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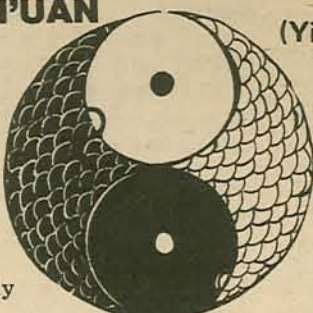
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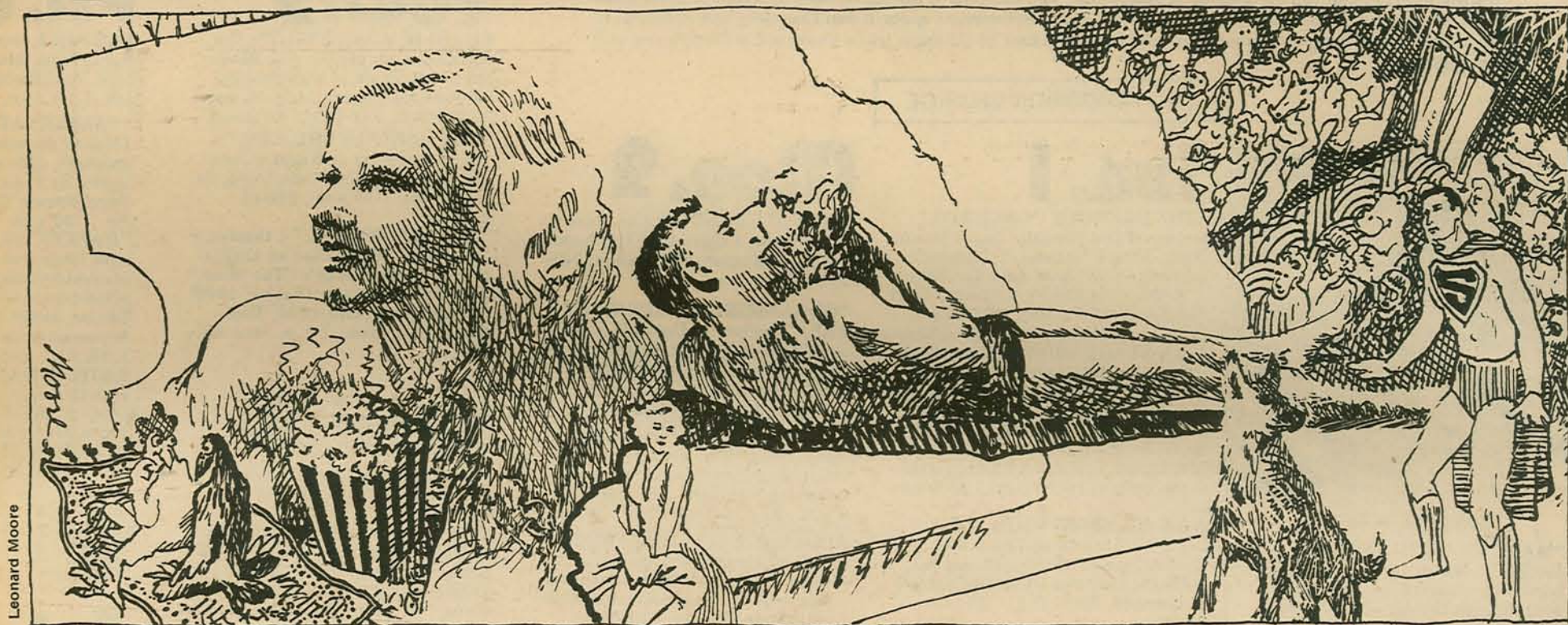
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The Guardian has tracked down free and almost free films for the weeks of March 29-April 11. Various colleges (Alameda, Diablo Valley, Merritt, SF State) and the SF Library have free films every week. Go early; free films are always crowded, and bring your own popcorn.

Freebies

SF LIBRARIES: "Women's Film" and "Ladies First," Apr. 9, 3:30 p.m., Richmond Branch; "Hemlingway," Apr. 10, 1:30 p.m., Visitacion Valley Branch; "The Tramp" and "Dough and Dynamite," Apr. 10, 7 p.m., Noe Valley Branch; "The Empty Hand," "Tokyo Olympiad," "Judoka" and "Kyudo," Apr. 10, 7 p.m., Mission Branch; "Turned On," "Bill Cosby on Prejudice," "Magic Machines," "Les Escargots" and "Ballad of Frankie and Johnnie," Apr. 11, 7 p.m., Excelsior Branch; "Gertrude Stein: When This You See, Remember Me," Apr. 11, 7:30 p.m., Marina Branch; "D.H. Lawrence," "Rhinceros" and "Faithful Departed," Apr. 11, 7:30 p.m., Eureka Branch; "Gertrude Stein: When This You See, Remember Me," Apr. 12, 2 p.m., Marina Branch;

"Imogen Cunningham," Apr. 13, 7 p.m., Exhibit Room, Main Library. All films are free.

SF STATE UNIV.: "Dreams that Money Can Buy" and "Women in the Dunes," Mar. 30, 7 p.m.; "Nothing But a Man" and "Battle of Algiers," Apr. 6, 7 p.m., Gallery Lounge, campus, 1600 Holloway, SF, free.

COLLEGE OF ALAMEDA: "The Landlord" and "Walking," Apr. 10, 7 p.m., Little Theater, Alameda High School, 2200 Central, Alameda, 522-7221, ext. 313, free.

MERRITT COLLEGE: "Phedre" and "The Green Wall," Mar. 29; "Time of Roses" and "A Worker's Diary," Apr. 5; "The Sea Gull" and "Sweet Love, Bitter," Apr. 12. 12500 Campus Dr., Oakl., 531-2535, free.

DIABLO VALLEY COLLEGE: "The Men" and "Reflections in a Golden Eye," Mar. 30; "Julius Cae-

sar," Apr. 2; "Burn!" Apr. 6; all shows 7 p.m. Forum, campus, Pleasant Hill, 687-4445.

Cheapies

YWCA WOMEN'S FILM SERIES: "Vivre Savie," Mar. 30, 8 p.m., women only; Apr. 1, 8 p.m., men invited; "The Passengers," Apr. 6, 8 p.m., women only; Apr. 8, 8 p.m., men invited. 620 Sutter, SF, 775-6500, \$1.

CANYON CINEMATHEQUE: "Shrdlu," "Anatomy of a Bombing," "Martha Ann and Iverson Jack," "The Riddle of Luman," "Western History" and "Bill and Ruby," Apr. 5, 8:30 p.m., SF Art Institute, 800 Chestnut, SF, \$1.50.

CENTO CEDAR CINEMA: "Jessie Matthews," "Evergreen" and "Sailing Along," Mar. 29-Apr. 4; "Four Nights of a Dreamer," Apr. 5-18. 38 Cedar St., SF.

INTERSECTION: Nickettes, live, "The Blue Angel" and "Paris Streets," Apr. 1; "Pool Sharks," "A Jitney Elopement," "The Finishing Touch," "It's a Gift," "Post No Bills," "Yukon Jake," "Remember When" and "Haunted Spooks," Apr. 8; Nickettes, "Burlesque on Carmen," "The Floorwalker," "The Cure," "The Rink" and "A Night at the Show," Apr. 15. 756 Union, SF, 397-6061, \$1.

MIDNIGHT MOVIES: "TV Land," "Frogs," "Heavenly Star," "Honey-moon Hotel," "East Out" and "Meg-alopolis," Mar. 31; "Imagine," "Rude Vagabond" and "Hole" Apr. 7, Presidio Theatre, 2340 Chestnut, SF, 921-2931.

155 DWINELLE: "Crime and Punishment," Apr. 4-5, 7:30 p.m., \$2; "Richard III," Apr. 11, 7 p.m. and 9:30 p.m., \$1.25; UC Berk. Campus.

BERKELEY FILM HOUSE: "Beatrice Cence," "Cathedrals," "Scene 1, Take 1" and "Clowns,"

Apr. 2, 8 p.m.; "Christ of the Roof-tops" and "The Angry Gods," Apr. 9, 8 p.m., 2908 Channing, Berk., 843-6900, \$1.

NORTHSIDE THEATRE: "Winter Light" and "The Silence," Mar. 29-Apr. 4, 1828 Euclid, Berk., 841-2648.

OAKLAND MUSEUM: "Show People," Mar. 30, 8 p.m., Museum Theater, 10th/Fallon, Oakl., \$1.25 \$1 students, sr. citizens.

PACIFIC FILM ARCHIVE: "Pale Flower," Mar. 29, 7:30 p.m.; "Samurai Spy," Mar. 29, 9:30 p.m.; "Dry Wood and Hot Pepper," Mar. 30, 9:30 p.m.; "Life," "Five Philosophical Fables," "Boy With Cat," "Dead Youth" and "Cybele: A Pastoral Ritual in Five Scenes," Mar. 31, 2 p.m. and 3 p.m.; "Dry Wood and Hot Pepper," Mar. 31, 7:30 p.m.; "Tokyo Story," Mar. 31, 4:30 p.m. and 9:30 p.m., University Art Museum, 2621 Durant, Berk., 642-1124, \$1.25.

COLLEGE OF MARIN: "Memories, Dreams, and Reflections," Mar. 29, 8 p.m., \$2; "The Battle of Algiers," Apr. 5, 8 p.m., \$2; "Our Vanishing Frontier," Apr. 8, 7:30 p.m., \$2.50; Olney Hall, campus, Kentfield.

FILMS OF FRED ASTAIRE

AND GINGER ROGERS: "Top Hat," Apr. 1, 4:30 p.m. and 8:10 p.m.; "Three Little Words," Apr. 1, 6:20 p.m. and 10 p.m.; "Follow the Fleet," Apr. 8, 4:30 p.m. and 7:30 p.m.; "Roxie Hart," Apr. 8, 6:30 p.m. and 9:50 p.m.; "Swingtime," Apr. 15, 4:30 p.m. and 8:20 p.m.; "The Band Wagon," Apr. 15, 6:20 p.m. and 10:10 p.m.; "Shall We Dance," Apr. 22, 4:30 p.m. and 8:20 p.m.; "The Major and the Minor," Apr. 22, 6:30 p.m. and 10:20 p.m.; "Care free," Apr. 29, 4:30 p.m., 7:45 p.m., and 11 p.m.; "You Were Never Lovelier," Apr. 29, 6 p.m. and 9:15 p.m.; "The Story of Vernon and Irene Castle," May 6, 4:30 p.m., 7:40 p.m.; "The Belle of New York," May 6, 6:40 p.m. and 9:15 p.m.; "The Barkleys of Broadway," May 13, 4:30 p.m. and 8:20 p.m.; "Funny Face," May 13, 6:30 p.m. and 10:20 p.m. Pacific Film Archive, University Art Museum, UC Berk. Campus, Berk., 642-1124, \$1.25.

GATEWAY THEATRE: "Gigi" and "Easter Parade," Mar. 29-Apr. 3; "Dark Victory" and "Humoresque," Apr. 4-10; "San Francisco," "Meet Me in St. Louis," "Mabel Normand and Fatty Arbuckle Viewing the 1915 SF World's Fair Exposition" and "SF: Yesterday, Today, and Tomorrow," Apr. 11-17. 215 Jackson, SF, 411-3353.

Theatre

"UNFINISHED BUSINESS," performed by Theater Unit, improvising, Apr. 6-7, 8:30 p.m., Natural Dance Studio, 1710 Franklin, Oakl.

"THE FOURPOSTER," performed by the Lunchbox Theater, Apr. 6-7, 8:15 p.m., Live Oak Theater, one block north of Rose on Shattuck, Berk., 849-4120.

"LE MEDICIN MALGRE LUI," performed in French by Le Treteau de Paris, Apr. 5, 8 p.m., Main Theatre, Lone Mountain College, 2800 Turk, SF, 752-7000 ext. 265, \$4/3 students.

"THE ZOO STORY," performed by Celebration of Life, Mar. 31-Apr. 1, Apr. 7-8, 4 p.m., SF Community Theatre, University of Calif. Extension, 55 Laguna, SF, 863-1886.

THE WING, improvisation, every Thurs., 8:30 p.m., Intersection, 756 Union, SF, 397-6061, \$1.

"ALICE'S ADVENTURES IN WONDERLAND," presented by Reader's Theater, Mar. 30-31, Apr. 4-7, 8 p.m., Viking Playhouse, Diablo Valley College, Pleasant Hill, 685-1230, free.

"FIDDLER ON THE ROOF," opens Mar. 30, 8 p.m. till Apr. 15, Fine Arts Theatre, College of Marin, Kentfield, 454-0877, all seats reserved.

"A WESTERN" performed by Triple A Acting Co., Apr. 2, 10:30

p.m., Coffee Gallery, 1353 Grant, SF, 362-9369.

"X" performed by Black Box Theatre and Black Writers Workshop, Mar. 31, Apr. 1, 7, 8, Sat. 8 p.m., and 10 p.m., Sun. 7 p.m., Ocean View Community Center, Capitol/Montana, SF, 558-2335, \$1.50.

"OLD TIMES," performed by SF Theatre Company, every Fri., Sat., Sun., 8:30 p.m. 2041 Larkin, SF.

"PRINCESS IDA," performed by Lamplighters, every Fri. and Sat., 8:30 p.m., Presentation Theater, Turk nr. Masonic, SF.

"ANYTHING GOES," performed by St. Rose Academy, Apr. 2-5, 8 p.m., Veteran's Auditorium, Van Ness/McAllister, SF, 346-7035, \$2.50/2 students.

"VIBRATIONS," Mar. 30-31, 8:30 p.m., Main Theatre, Lone Mountain College, 2800 Turk.

"UNFINISHED PORTRAIT," "Beautiful Black Cat," and "A Play for Me," performed by the Black Writers Workshop, Mar. 30-31, 8 p.m., Neighborhood Theatre, Haight/Buchanan, SF, 626-9542, \$2.

"LOOK BACK IN ANGER," performed by the H. Peterson Players of USF, Mar. 30, 31, Apr. 1, 2 p.m., Main Theatre, Lone Mountain College, 2800 Turk, SF, 752-1000, ext. 249, \$1.

PITSCHER PLAYERS, every Fri.-Sat., 8:30 p.m., Intersection, 756 Union, SF, \$1.50.

"SUBJECT TO FITS," opens Mar. 30, 8 p.m., Berkeley Repertory Theatre, 2980 College, Berk., 845-4700.

"A NIGHT AT THE RADIO," performed by the Harlequin Hilltop Theatre, Apr. 6-8, 8 p.m., Gill Theater, USF, 752-1000, ext. 249, \$1.

"MAURICE THE GREAT MAGICIAN," magic show, Apr. 8, 1:30 p.m., Senior Citizen Center, Golden Gate Park, SF, free.

"AUTO-DESTRUCT," every Fri.-Sat., midnight, Magic Theatre, 2485 Shattuck, Berk., 548-6336.

"JIMMY BEAM," every Thurs.-Sun., 8:30 p.m., Magic Theatre, 2485 Shattuck, Berk., 548-6336.

"SMALL CRAFT WARNINGS," performed by Artist's Enterprise Theatre, Mar. 30-31, 8 p.m., Attic Studio, 70 Union, SF.

"LES BLANCS," Mar. 30-31, 8 p.m., Little Theater, City College of SF, Phelan/Judson, SF.

"DIE FLEDERMAUS," Mar. 30-31, 8 p.m., SF State University, Story Theatre, 1600 Holloway, SF.

"JOAN OF ARC," Mar. 31, 2 p.m., Little Theatre, California Palace of the Legion of Honor, Lincoln Park, SF, free.

"THE DUPLEX," performed by the Grassroot Experience, Wed.-Sun., 8:30 p.m., Julian Theater, 953 DeHaro, SF.

"THE FANTASTIC ARISING OF PADRAIC CLANCY MULDOON," every Fri.-Sat., 8 p.m., Sun., 6 p.m., Everyman Theatre, 24/Mission, SF, \$5/3 students, children, sr. citizens.

Concerts

AMAN FOLK FESTIVAL, Mar. 29, 8:30 p.m., SF Opera House, 781-7833, \$2-5.50; Mar. 31, 8 p.m., Zellerbach Aud., UC Berk. campus, 642-2561, \$1.50-5.50.

LORENE ADAM, soprano, Daniel Kobalka, violinist, and Robert Adams, pianist, Mar. 30-31, 8 p.m., 1750 Arch, Berk., 841-0232, \$2.50/1.50 student.

"SANTA TERESA DE AVILA," ballet performed by Vala Bovie Theatre, Mar. 30-31, 8 p.m., sanctuary, Old First Presbyterian Church, Van Ness/Sacramento, SF, 781-5423.

AUNT TUSHA, Airwaves and Ruthie, benefit concert for Wounded Knee and American Indian Tutorial Center, Mar. 30, 9 p.m., American Indian Center, 225 Valencia, 552-1070, \$1.50.

FRANK ZAPPA and the Mothers of Invention and Foghat, Ruben and the Jets, Mar. 30-31, 8 p.m., Winterland, Post/Steiner, SF, 629-2921, \$5 adv./5.50 door.

BERKELEY DANCE THEATER AND GYMNASIUM, Mar. 30-31, 8:15 p.m., Live Oak Theater, Berk., 849-4120.

"ANG LAYAN KO," cultural presentation of the Filipino people's history, Mar. 30, 7:30 p.m., Glide Memorial Church, Taylor/Ellis, SF, \$1.

LILIT GAMPEL, 12 yr. old violin prodigy, Mar. 31, 8:30 p.m., SF Opera House, 781-7833, \$2.50-5.50.

NEIL YOUNG and Linda Ronstadt, Mar. 31, 8 p.m., Oakland Coliseum, Oakl., 635-7800.

JOHN DENVER, Mar. 31, 8 p.m., Berkeley Community Theater, Grove/Ailston Way, Berk., 635-7800, \$3.50-5.50.

EVENING OF LIEDER, Apr. 1, 7:30 p.m., Caleruega Hall, Dominican College, San Rafael, \$2/75¢ students.

JOHN GROSS and other jazz musicians from LA, Apr. 1, 4:30 p.m., Bach Dancing and Dynamite Society, El Granada, 726-4143, \$2.50.

JANET MILLARD, flute, Apr. 2, 8:30 p.m., Fireman's Fund Theatre, 3333 California, SF, \$2.50.

OAKLAND SYMPHONY, with Mark Kaplan, violinist, 1972 Young Artist Award Winner, Apr. 3-5, 8:30 p.m., Oakland Aud. Theatre, 10th/Fallon, Oakl., 444-8575, \$2.50-6.50/1.50 student rush.

MARIN SYMPHONY with Sandor Salgo, conductor, Apr. 3, 8 p.m., Marin Veteran's Aud., San Rafael, 454-0800.

"SOUNDS OF INNER SPACE," sounds designed to raise your physical and mental energy levels, Apr. 4-5, 8:30 p.m., Intersection, 756 Union, SF, 397-6061, \$2.

MARIAN MARSH, soprano, John Bennett, cellist and James Garry, pianist, Apr. 4, 8 p.m., Hertz Hall, UC Berk. campus, 845-4300, \$2.

CONTINUED page 18

Bay Guardian

By Vicki Sufian

The Bay Guardian Calendar is a regular feature highlighting the best of the Bay Area. Together with the Entertainment Listings it forms the most comprehensive guide to activities in Northern California. If you want to report openings, benefits, demonstrations or other events of redeeming social significance, notify Vicki Sufian. Deadline for next issue: April 6; for subsequent issues, every other Friday thereafter. Best to write in early. Call us, UN 1-9600, if you're late. The Calendar is displayed each fortnight in more than 150 bookstores, bulletin boards, store windows and entertainment spots in San Francisco and environs. If you would like to hang the calendar in your favorite haunt or business, let us know and we'll give you one free each issue.

*NO ADMISSION CHARGE

Sun. 1

"THE BAROQUE CONCERTO," a concert featuring the smash hits of Bach, Vivaldi, Handel, Telemann, performed on oboe, recorder, harpsichord, viola and by a string quartet, Old Spaghetti Factory, 478 Green, 8:30 p.m., \$2.50 general, \$2 students. **LIVE STAGE SHOW** with the Nick-elettes, the Intersection's answer to the Rockettes, and "The Blue Angel" Marlene Dietrich version, plus Sally Rand's 1930s fan dance and Betty Boop in "HaHaHa," Intersection, 756 Union, 6, 8 and 10 p.m., (stage show, only at 10:15 p.m.,) \$1 donation. **JAZZ QUARTET FROM L.A.** featuring John Gross (from the Shelley Mann Group) on tenor sax, Bach Dancing and Dynamite Society, El Granada, 726-4143, 4:30 p.m., \$2.50. **WILLIAM F. BUCKLEY, JR.** and Germaine Greer continue the Cambridge debates on difference between women's liberation movement and women's liberation, KQED, channel 9, 10 p.m.

PROFESSIONAL WOMEN'S SEMINAR, dealing with feminism and relationships on the job, discrimination in fringe benefits, life styles etc., spon. by Breakaway, a women's free school, Unitas, 2700 Bancroft, Berk., 10 a.m.-6 p.m., \$3. **FILM FANS:** Jean Pierre Gorin and Jean Luc Godard will speak in between two showings of their latest film, "Tout Va Bien," with Jane Fonda and Yves Montand, benefit for Liberation School, Newman Center, Dwight/College, Berk., 863-1945, 7 and 9:30 p.m., \$1.50.

Mon. 2

DAVE ALEXANDER, fine blues pianist with a tight, well-knit band, Keystone Korner, 750 Vallejo, 781-0697, \$2.

"ORGANIZING WOMEN WORKERS," a lecture at Union W.A.G.E. meeting, Potrero Hill Neighborhood House, 953 DeHaro, 431-1290, 8 p.m.

FILM MAKER SERIES: See the films and the person who makes them, every Mon. Tonight: Ronald Chase, Berkeley Film House, 2908 Channing Way, Berk., 843-6900, 8 p.m., \$1 donation.

AUDUBON WILDLIFE SERIES: film following the journey of a Greater Sandhill Crane through the remaining US wilderness areas, Oakl. Auditorium Theatre, 10th/Oak, Oakl., 8 p.m., \$1.50.

"A WESTERN," a satirical production by The Triple A Acting Co., Coffee Gallery, 1353 Grant, 10:30 p.m.

FLUTE MUSIC of bay area composers performed by Janet Millard, accompanied on cello, bass, piano and electronic tape, Fireman's Fund Theater, 3333 California, 8:30 p.m., \$2.50.

CONCERT OF WOODWIND QUINTET MUSIC, works of Danzi, Mielsen, Eiler and Francaix, Community Center, 544 Capp, 647-6015, 8 p.m., donation.

"CONSUMER SAFETY: Is the FDA Doing the Job?" first in five-program series on consumer advocates and action, Olney Hall, College of Marin Kentfield, 8 p.m., \$2.

Weekend 29th-1st



A quartet from an 85 member troupe of dancers, singers and musicians. The Aman Folk ensemble appears at Zellerbach Auditorium in Berkeley. March 31, 8 p.m.

LUTHER TUCKER, fine east bay bluespicker with rockers Sarah, Bill Vitt and friends, a furious night of music in a super mellow clime, Inn of the Beginning, 8684 Old Redwood Highway, Cotati, (708) 795-3481, \$2, Fri.-Sat.

THE TUBES, fun and frolic with SF's maddest band, Uncle Sam's, 8196 Bodega, Sebastopol, (707) 823-9842, Fri.-Sat.

***BOOK BARGAIN HUNTERS** check out the Library book sale for all categories, all books half price on Sun., Polk Hall, Civic Auditorium, SF Civic Center, Fri., noon-6 p.m., Sat.-Sun., 10 a.m.-5 p.m.

AN ORIGINAL SACRED BALLET (which apparently is nameless) based on the life of Santa Teresa de Avila, using music of Rodrigo, de Falla, Saint-Saens, Beethoven and others, Old First Church, Van Ness/Sacramento, 8 p.m., Fri.-Sat., donation.

MALO, fine chance to hear these high power latino rockers, plenty of space to dance, Keystone Berkeley, 2119 University, Berk., 841-9703, Thurs.-Sat.

JON HENDRICKS, takes off on a two night stand of rollicking lyricism, with his wife and daughter, two incredible songstresses, Both/And Club, 350 Divisadero, 863-2896, Fri.-Sat.

DR. JOHN, the Night-tripper, La. and LA's super weirdy wields fetish antics to fine piano and odd lyrics for a fine evening of fun, Boarding House, 960 Bush, 441-4333, Thurs.-Sun.

"NAME IT YOURSELF," an original dance-voice-music event, taking off from such activities as eating a Thanksgiving dinner, Live Oak Theater, Shattuck/Berryman, Berk., 8:15 p.m., Fri.-Sat., \$2.

March 29 through

Tues. 3

CHARLIE MUSSELWHITE, the foremost harp player, who blows out the reeds on at least four harmonicas nightly, Keystone Korner, 750 Vallejo, 781-0697, thru Sun. **"THE ASPHALT CHICKEN,"** a Heliotrope class on keeping farm animals in the city, Heliotrope, 21 Columbus, 7-10 p.m., \$20 (4 classes). **"SUBJECT TO FITS,"** a theatrical "response" rather than an adaptation to Dostoyevsky's "The Idiot," Berkeley Repertory Theatre, 2980 College, Berk., 845-4700, Tues.-Sat., 8 p.m., Sun., 7 p.m. thru Apr. 20.

Wed. 4

***JEANIE**, plaintive balladeering, Ribeltad Vorden, Precita/Folsom, 826-9818. **THE LIFE AND WORK OF CARL JUNG**, depicted in three films: "In Search of the Soul," "67,000 Dreams," and "The Mystery That Heals," St. Bartholomew's School, 300 Alameda de las Pulgas, San Mateo, 7:30 p.m., \$2 general, \$1.50 students. **"SOUNDS OF INNER SPACE,"** an evening of sounds "designed to raise your physical and mental energy levels," music and a documentary film on rites and observances in an ancient Nepalese temple, spon. by Tantra Research Inst., Intersection, 756 Union, 8:30 p.m., \$2 donation.

Thurs. 5

"NO DANCING ALOUD," a one act poetry play written by Ruth Weiss, long time Bay Area poet, followed by readings by other Bay Area poets including Jeanne Sirotkin, Old Spaghetti Factory, 478 Green, 8 p.m., \$2. **"LE MEDICIN MALGRE LUI,"** performed in French by Le Treteau de Paris, Main Theatre, Lone Mt. College, 2800 Turk, 8 p.m., \$4 general, \$3 students. **"THE BATTLE OF ALGIERS,"** powerful documentary style film, Olney Hall, College of Marin, Kentfield, 8 p.m., \$2.

Weekend 5th-8th

WHAT'S YOUR SIGN? 3-day conference of National Astrological Society, lectures on such topics as value of astrology in a scientific age, astrology in literature, Hindu medical astrology, astrologists from Europe and U.S. report on latest discoveries, Lone Mountain College, 2800 Turk, 752-7000, Fri., 6 p.m., \$3; Sat., 9 a.m.-10 p.m., \$8; Sun., 10 a.m.-10 p.m., \$8.

"UNFINISHED BUSINESS," dance improvisation, Natural Dance Studio, 1710 Franklin, Oakl., 8:30 p.m., Fri.-Sat., donation.

"HEAVY WATER," the light show you've seen behind Jefferson Airplane and Santana, pulsates alone for the first time this weekend, special effects and new sound tape for this solo debut, Palace of Fine Arts Theater, Marina/Lyon, 8:30 p.m., Fri.-Sat., \$2.50 (tickets only at door from 7 p.m.).

THE DANCE SPECTRUM CO. offers three premieres by Carlos Carvajal and Jean Mathis, Wabe Theatre, Lone Mountain College, 2800 Turk, 752-7000, 8:30 p.m., Thurs.-Sat.

***MADDS FESTIVAL**, music, art, drama, dance and science exhibits and demonstrations from over 60 SF public and private schools, includes a six foot motorized and illuminated lollipop dragon, SF Civic Center Plaza, 11 a.m.-6 p.m., Sat.-Mon.

Fri. 6

SANTANA, supercharged bag of latin, blues and rock, land, Post/Steiner, 692-1111, adv./5.50 door. ***"ALTERNATIVE LIVE"** Modern Experiment, a speakers, slide show, disc spon. by P.A.S.S. Free Fund Forum Theater, 3333 Divisadero, 7:30 p.m. **"DANCE!"** SF dancers, with tapes and photographs on Embarcadero Center, afternoon interlude, Embarcadero Center, Street Level, Bat. Sacramento and Clay, 11:30 p.m., donation required. **KATHAK DANCE** by Chitra, with tabla accompaniment, modern Indian dance by tupta, Marin Academy of Auditorium, Mission/College, San Rafael, 924-1530, 8 p.m., \$2.50. **PIR VILAYAT KHAN**, will lead you through music instruction, 50 Oak, 7:30 p.m., \$2.50.

Sat. 7

LECTURE FROM MUC IN-CHIEF, Bruce Brummett, rises & the Inner City, 10:30 p.m., Center, 15 Columbus, 10:30 p.m. **"IMAGINE,"** with John and two other films, Precita, Chestnut, 921-2931, midnight. **"SINGING BENEFIT,"** vina Reynolds, and others from the women's movement, fit for Women's History, 2425 Ridge Rd., Berk., 8 p.m. **YURIKO AND DANCE** YuriKO danced for over 10 years with the Martha Graham School, UCB Auditorium, UC Berkeley, 8 p.m., \$2.50-\$4.50 general, \$1.50 student.

Sun. 8

"JAZZ AND RAGAS C" Lew Porter, jazz pianist, quartet featuring Montini on flute and tabla, improvising ragas and modal jazz tunes, Arch, Berk., 4-6 p.m., \$2.50-\$4.50 general, \$1.50 student.



High Show on Sat. 3

"MARK TWAIN IN SWITZERLAND," a film documenting Twain's trip by coach and foot (100 years ago) through the Alps, SF Veterans Auditorium, Van Ness/McAllister, 7:30 p.m., \$2.75 general, \$1.75 senior citizens and students, Ticketron outlets.

Thurs. 29

"THE STORY OF CARL GUSTAV JUNG," BBC documentary based on Jung's autobiography, "Memories, Dreams and Reflections," College of Marin, Kentfield, 8 p.m., \$2. **"AN EVENING WITH KENNETH KOCH,"** Koch, poet, and author of books on teaching writing to children will read from his poetry and discuss his classroom experiments and methods, SF Art Museum, Van Ness/McAllister, 8 p.m., \$2. **OUTDOOR RALLY** for supervisors by districts: Speakers include Rev. Cecil Williams and Attorney Vincent Hallinan, Jon Fromer sings, SF State U., 1600 Holloway, noon.

Fri. 30

***FORUM** on Gay Liberation and the Fight for Socialism, Everett Junior High School, 450 Church, 7:30 p.m. **"TRANCE DANCE,"** join Ann Halprin in breathing, chanting and repetitive dance with the ultimate goal of a state of trance, Sausalito Art Center, 630 Nevada, Sausalito, 8:30 p.m., \$2.50 general, \$2. **HEAR ARTHUR C. CLARKE**, co-author, film and book, "2001: A Space Odyssey," Gymnasium, College of Marin, Kentfield, 8 p.m., \$2. **BENEFIT FOR WOUNDED KNEE** and SF American Indian Tutorial Center whose funds are being cut by Nixon: Dance with music by Aunt Tusha, Airwaves and Ruthie, American Indian Center, 225 Valencia, 552-1070, 9 p.m., \$1.50 donation.

Sat. 31

***LOW LIFE EXTRAVAGANZA**, madcap music and comedy by this talented 6-man troupe, Ribaltad Vorden, Precita/Folsom, 826-9818. ***BRING YOUR WILTING** cerropegia woodii for diagnosis and advice, Environmental Garden Clinic, Berkeley Shattuck Ave. Co-op, 10 a.m.-4 p.m. **FINAL PACIFIC BALLET** performance prior to European and Middle East tour, four works choreographed by John Pasqualetti, Marc Wilde and Stephen Simmons, Old Town Theater, Los Gatos, 354-8451, 8:30 p.m. **KSAN'S Travis T. Hipp** and Dan O'Neill phoning in live on the spot reports from Wounded Knee, each Sat., KSAN, 95 FM, 6-9 a.m.



("WOW!" TOM WOLF) national Sport Cycle Festival see the latest in racing built customs, motorc

JERRY GARCIA, space and jazz meanderings by potent working band in with Merle Saunders, The Boarding House, 960 Bush, 4333, Fri.-Sat. **"LES BLANCS,"** a play Hansberry, set in an African compound, focusing on black freedom, Little Theatre, Phelan/Judson, 1:50 general, \$1 student.

San Francisco Calendar

ough April 14

Sun. 8

recharged mixed
and rock, Winter
692-2921, \$5

VE LIVING: A
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HAN, Sufi mystic,
ough meditation
ak, 7:30 p.m.,

***AN EVENING OF MUSIC** for the French horn with Richard Rondeau playing works by Brahms, Wilder and Reicha, The Community Music Center, 544 Capp, 8 p.m.
WANDA KROFFOF, pianist, solos with Mozart, Tchaikovsky, Szymanowski and Villa Lobos, Old Spaghetti Factory, 478 Green, 8 p.m., \$2.50 gen., \$2 students.
***"MAURICE THE GREAT,"** an afternoon of magical tricks, Senior Citizen Center, 37th Ave./Fulton, 558-4952, 1:30 p.m.
MIKE NOCK ENSEMBLE, featuring Mike Nock of course who uses acoustical/elect piano and synthesizer, and Eddie Marshall, a fine drummer, Bach Dancing and Dynamite Society, El Granada, 726-4143, 4:30 p.m., \$2.50.
"ENVIRONMENTAL HAZARDS: Man Made and Man Remedied," Ralph Nader speaks, Gymnasium, College of Marin, Kentfield, 8 p.m., \$2.

Mon. 9

M MUCKRAKER-
Brugmann, "High-
City," SF Ecology
abus, 10 a.m., \$10.
h John and Yoko,
ms, Presidio, 2340
31, midnight, \$1.50.
EFIT with Mal-
d other singers
s movement, bene-
History Library,
Berk., 525-7772,

DANCE COMPANY,
or over 20 years
Graham Co., Zeller-
UC Berk., 8 p.m.,
ral, \$1.50-\$3.50

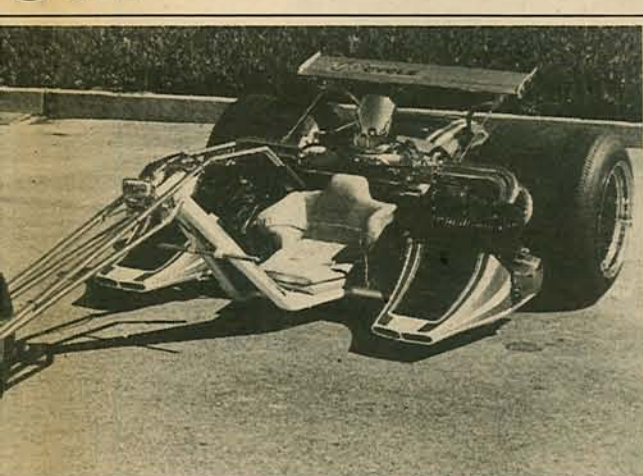
SPACE CITY: Good mellow chops on original tunes of the CSN&Y stripe. Good time music in a convivial, pleasant setting. Fine soups. Salads and sandwiches at people's prices. Sleeping Lady Cafe, 58 Bolinas Rd., Fairfax. 456-2044

***"WOMEN'S FILM"** and "Ladies First," two feminist films, Richmond Library, 351 9th Ave.

Tues. 10

***"CREATIVITY AND CONSCIOUS-
NESS,"** a seminar on recent scientific research on consciousness and the method of Transcendental Meditation as taught by Maharishi Mahesh Yogi, Western Addition Library, 1550 Scott, 7 p.m.
"THE 1040 SWINDLE," on Bill Moyers Journal, about tax law inequities that permit large corporations to pay less than their fair share at the expense of average taxpayers, KQED, channel 9. 8:30 p.m.

8th



M WOLFE) SF Inter-
Cycle Exposition,
n racing cars, hand
motorcycles and ac-

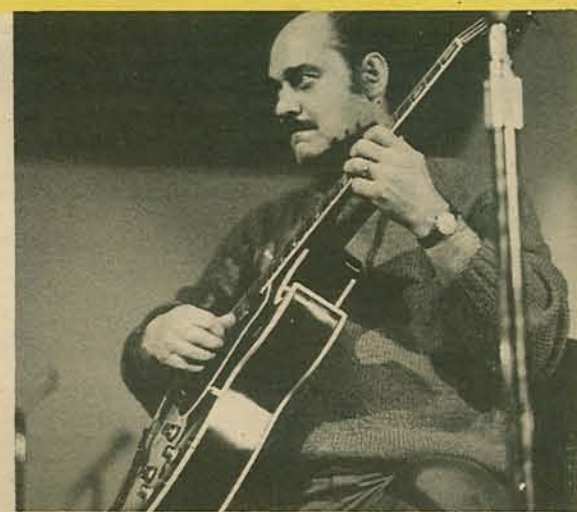
IA, spaced out rock
derings by the most
g band in the area,
nders, Tom Fogarty,
e, 960 Bush, 441-

"a play by Lorraine
n an African mission
asing on struggle for
Little Theater of City
Judson Aves., 8 p.m.
1 students, Thurs.- Fri.

"A NIGHT AT THE RADIO," recreation of old time radio shows such as "Lights Out," "Major Beaux's Amateur Radio" and "Day Break," which follows the travels of a pilot who can focus on the human conflicts and situations that occur at the dawn hour, Gill Theatre, University of SF, Golden Gate/Parker, 752-1000, 8 p.m., \$2 gen., \$1 students, Fri.-Sun.



HERB ELLIS and JOE PASS, two of today's primo jazz guitarists team up to dazzle the ear and assuage the brain with lilting, smooth sailing riffs. Great American Music Hall, Fri.-Sun. 859 O'Farrell, 885-0750.



Wed. 11

"GERTRUDE STEIN: When This You See, Remember Me," a short film, Marina Library, Chestnut/Webster, 7:30 p.m.
"NOTORIOUS," Hitchcock's film classic with Cary Grant and Ingrid Bergman, KGO-TV, Channel 7, 8 p.m.

Thurs. 12

***VANCOUVER POETS:** George Stanley, Daphne Marlatt, Stan Perskey read from original works, The Poetry Center, HLL 135, SF State, 1600 Holloway, 2 p.m.

JOB WORKSHOP FOR WOMEN, includes job seeking strategy, affirmative action, apprenticeship and blue collar and sales opportunities, Advocates for Women, 209 Post, Rm. 1014, 989-5449, 7-9:30 p.m., \$1 donation.

Fri. 13

ROCKABILLY RHYTHM BOYS, up and coming country rock group, Sleeping Lady Cafe, 58 Bolinas Rd., Fairfax, 456-2044, 50¢.

ALICE STUART AND SNAKE, with Clover, rock and roll night, fast picking Alice leads her tight trio through their bluesy paces while Clover screams along the golden oldie route, Lions Share, 60 Red Hill Ave., San Anselmo, 454-9856 thru Sun.

"ASYLUM," documentary on R.D. Laing's Kingsley Hall, Olney Hall, College of Marin, Kentfield, 8 p.m., \$2.50.

"THE HUMAN CONDITION," a dance-drama treating "man's predicament in the modern world," presented by Performing Arts Workshop of SF, Live Oak Theatre, one block north of Rose on Shattuck, Berk., 8:15 p.m., donation, thru Fri.

Sat. 14

***CHERRY BLOSSOM FESTIVAL:** Taiko drums, martial arts demonstration and dance and folk songs, 12:30-5 p.m.; Japanese Tea Ceremony, noon-4:30 p.m.; Akita Dog Contest, 1-4 p.m., Japan Center, Post/Buchanan, info. on exact place at info. desk at Peace Plaza entrance.

"LENNY BRUCE LIVE At Basin Street West," film of Lenny Bruce live night club performance, "Bill Cosby on Prejudice," and two short films, Presidio Theatre, 2340 Chestnut, 921-2931, midnight, \$1.50.
CONFERENCE TO PLAN ACTION against Nixon's budget cutbacks, for more info. call: Domestic Action Coalition, 647-0646, Benjamin Franklin School, 1430 Scott (nr. Geary), 9 a.m.

Pick Hits

**SECOND INTERNATIONAL
SAN FRANCISCO BOOK FAIR**

The Friends of Books and Comics are sponsoring The Second International San Francisco Book Fair. At this year's fair, which will be held June 8, 9, and 19th at the Hall of Flowers in Golden Gate Park, preference will be given to Women's and Third World book folks. If you are interested in participating in the 1973 Fair, contact The Friends of Books and Comics, c/o Glide Publications, 330 Ellis Street, San Francisco, Ca. 94102. Deadline for applications is April 1, 1973.

***THE PEOPLES H. & R. BLOCK:** At last a free tax service to lead you through the slings and arrows of outrageous tax returns. The California Tax Reform Association operating out of the appropriate store front offices is open nightly and Saturdays to do your tax returns for you. Should your tax return be audited they will go with you to the IRS. A Spanish speaking tax counselor is also on hand. 2801 Mission (at 24th St.), Mon.-Fri., 5:30-9 p.m. Sat., 9 a.m.-5 p.m. thru April 16.

***MOBILIZE YOURSELF** for the "Movement Experience," an afternoon of activities including Tai Chi, tap dance, jogging, frisbee, sailing, football, weightlifting. Spons. by Assoc. Students, SF State U., Golden Gate Park Polo Fields, 1-5 p.m., Sun., Apr. 8.

MARCH AND RALLY against wage controls: help defeat Apr. 30th renewal of the Economic Stabilization Act which authorizes Nixon's Phase III plan providing controls on wages but not on prices. March begins at Embarcadero Plaza (foot of Market) at noon. Rally starts around 1:30 p.m. at the Federal Building, 450 Golden Gate. Sat., Apr. 7.

JAMES McLANE, deputy director of the Cost of Living Council, says the answer to high food prices is to "Eat a little bit less." Instead, we suggest you join in the week long meat boycott, Apr. 1-7. Don't buy meat during this week. Leaflet your local supermarkets to lower meat prices and offer alternative menus. For information and leaflets call SF Consumer Action, 776-8400.

Super List

WHERE TO EAT, DRINK AND
BE MERRY, CHEAP, IN THE
BAY AREA



LONGBRANCH, 2504 San Pablo, Berk., 848-9696: one free beer included in door charge (varies with entertainment) every Tues.

PIZZA HAVEN, 2440 Bancroft Way, Berk., 843-8476: all the pizza you can eat, every Tues., \$1.65.

TUCKETT INN, 18564 Mission, Hayward, 276-9778: 15¢ beer, Tues., 25¢ beer and all wine drinks, Thurs.

CARGO WEST, 1105 Battery, 986-4462: spaghetti dinner, 99¢, Mon. and Wed., 6-11 p.m.

THE FRONT ROOM, 823 Clement: 10¢ beer with meals, Thurs. nights.

FINK'S, 517 Montgomery, 421-2766: chicken dinner, 25¢ Tues. nights.

HAMBURGER MARY'S, 1582 Folsom, 5¢ coffee and tea, every Sun. till 5 p.m.

RIBELTAD VORDEN, Folsom/Precita, 826-9918: hamburger and a beer, \$1 every night, 5-7 p.m.

Clubs Without Admission Charge or Drink Minimum:

You're not going to hear the top name groups at these places but you will hear many good up-and-coming musicians.

COFFEE GALLERY, 1353 Grant, 362-9369: folk music every weekend, poetry reading Weds. night.

INTERSECTION, 756 Union, 397-6061: folk music.

MOONEY'S IRISH PUB, 1525 Grant, 982-5017: music Wed.-Sat.

MOTHER LODGE, 2001 Union, 567-3121: rock music and dancing every night.

MUSTARD SEED, 3145 Fillmore, 931-1713: music or poetry reading every night.

RIBELTAD VORDEN, Folsom/Precita, 826-9918: folk, jazz, blues, poetry readings, open every night.

SPIDER'S WEB, 5319 Grove, Oakl., 654-9411: blues every weekend.

SLEEPING LADY, 58 Bolinas Rd., Fairfax, 456-2044: blues, jazz or rock, every night, cheap food.

DRINKING GOURD, Union/Laguna, 921-9943: folk music every night.

MINNIE'S CAN-DO CLUB, 1950 Fillmore, 563-5017: jazz or blues every night, poetry readings Wed. night.

Let us know about any specials or clubs that might have been missed.

Poetry Readings Concerts Lectures Meetings Museums Galleries Gatherings Classes Parties

Clubs

NO ADMISSION CHARGE,
UNLESS NOTED.

SAN FRANCISCO

BOTH/AND CLUB: Jon Hendricks, Mar. 30-31, 350 Divisadero, 863-2896.

BOARDING HOUSE: Dr. John, The Nightripper, Mar. 29-Apr. 1; Utah Phillips, Apr. 1-8; Jerry Garcia and Merle Saunders, Apr. 13-14, 960 Bush, 441-4333, \$3/3.50 weekends.

COALYARD: Streamline, Wed.-Sat. 1823 Union, 346-3100.

COCK'S INN: Deep Trouble, Tues.-Sat.; Rage, Sun.-Mon. 3111 Fillmore, 922-1974

COFFEE GALLERY: Jon Randall and Elf Mouth, Mar. 30-31; Five Aces, Apr. 6-7; Lisa Kindred and Massey, Apr. 13-15, 1353 Grant, 362-9369.

DRINKING GOURD: Houck and Scott, Sun.; Sweet Pickens, Mon.; Leatherwood, Tues.; Ken Bloom, Wed.; Saturday's Luck, Thurs.; Jim Post, Fri.; Stoneheart and Milner, Sat. Union/Laguna, 921-9943.

EARTHQUAKE MCGOON'S: Turk Murphy and his Jazz Band, 630 Clay, 986-1433, call for admission.

FAMILY FARMACY: Birth, Sun.; Auditions, Mon.; Jan Buckley, Tues.; Elf Mouth, Wed.; Joe West, Thurs.; Eyrie Oliver, Fri.; McKune, Sat. California/Divisadero, 567-5499, 50¢ from 8:30 p.m.

GREAT AMERICAN MUSIC HALL: Maynard Ferguson Big

Band, Mar. 29; Herb Ellis and Joe Pass, Mar. 30-Apr. 1; Duke Ellington, Apr. 13, \$6, 859 O'Farrell, 885-0750.

HOLY CITY ZOO: Open Mike, Mon.; Elf Mouth, Tues.; Lawrence Hammond and the Whiplash Band, Wed.; Ronnie and Lulu, Thurs.; Liberty Hill Aristocrats, Fri.; Terraplane and Slaz and Dupree, Sat.; Mike Conrad, Sun. 408 Clement, 752-2846

KEYSTONE KORNER: Art Blakey, Mar. 29-Apr. 1; Dave Alexander and the Blue Spirit Band, Apr. 2, 750 Vallejo, 781-0697, \$2/2.50 wknds.

MAGIC CELLAR: Visiting magician every Tues.; old magic movies every Wed. 630 Clay, 986-1433, \$1.

MOTHER LODGE: Fat Max and the Casuals, Fri.-Sat.; Rex Foster, Sun.; Ken Bloom, Mon.; Jim Nesbitt, Tues.-Wed.; Jim Post, Thurs. 2001 Union, 567-3121.

ORION: Tim Dawe and Wooden Strings, Mar. 29; Carolyn Jayne, Mar. 30; Mike Houpt, Mar. 31; Lew Porter, every Sun. 40 Cedar Alley 474-9834, 50¢ min. upstairs.

ORPHANAGE: Brotherly Love, Mar. 29-31, 807 Montgomery, 986-8008, \$2.

OVERCAST CLUB: Eyes, every Fri. 1458 Haight, 552-0100.

PETA'S: Bob Feldman Trio, Fri.-Sat. 631 O'Farrell, 441-6994.

PIERCE STREET ANNEX: The Black Velvet Band, Mon.-Wed.; The Craig Strode Three, Thurs.-Sun. 3138 Fillmore, 567-1400.

RIBELTAST VORDEN: Kell Robertson, Mar. 29, Apr. 5, 12; Leila and the Low Riders, Mar. 30, Apr. 5, 13; Low Life Extravaganza, Mar. 31;

Ricardo, Apr. 2, 9; Jeanie, Apr. 4, 11. Precita/Folsom, 826-9818.

THE SCENE: Tommy Smithson Trio and Marg Stone, 2301 Fillmore, 567-0593.

UNIVERSITY HIDE-A-WAY: Dino Population Three, Fri.-Sun. 2225 Fillmore, 567-9233.

WHARF RAT TAVERN: Justice Bros. 101 Jefferson, 885-9809.

WOODSTOCK: Smoke, 951 Clement, 752-7132.

EAST BAY

FREIGHT AND SALVAGE:

Kenny Hall and Jim Ringer, string band, Mar. 29; People's International Silver String Macedonian Band, Mar. 30-31; Hoot, every Tues. 1827 San Pablo, Berk., 548-1761, admission varies.

IT CLUB: Bill Thacker and the Country Western Southlanders, every Fri.-Sat. 10102 San Pablo, El Cerrito, 525-9971.

KEYSTONE BERKELEY: Malo, Mar. 29-31, 2119 University, Berk., 841-9903, call for admission.

LONGBRANCH: Cat Mother, Mar. 29; Earthquake and Nimbus, Mar. 30; Rags and Earthquake, Mar. 31; Dixie Peach and Life on Earth, Apr. 1; Knee Deep and the Rockabilly Rhythm Boys, Apr. 3; C.C. "Good Rockin'" Robinson and Big Art and the Trashmasters, Apr. 4-5; The Coaster. Sam Taylor and the Jike Rhythm Band, Apr. 6-7; Dixie Peach, Apr. 8; T-Bone Walker and Hades, Apr. 11-12; Nick Gravenites and the Rockets, Apr. 13, 2504 San Pablo, Berk., 848-9696, admission varies.

LUCKY LION: Dandelion Wine, Tues.-Sat.; Micky Fogarty, Sun.-

Mon. 4100 Redwood Rd., Oakl., 531-4868.

NEW ORLEANS HOUSE: Improvisations, every Sun., 8 p.m. 1505 San Pablo, Berk., 525-2221, \$1.

SPIDER'S WEB: Satan and Man and Messiah, Mar. 30-31, 5319 Grove, Oakl., 654-9411, \$1.

SHOWCASE: The Whispers and Their Revue, Mar. 30-31, 3238 Telegraph, Oakl., 654-4221, call for admission.

TUCKETT INN: Lee Ashford Review, Mar. 29-31; Tasmanian Slime Devils, every Sun.; Appaloosa, Apr. 3-7; Nimbus, Apr. 10-14, 18564 Mission, Hayward, 276-9778, admission varies.

MARIN AND THE PENINSULA

ABBEY ROAD: Abels, Sun.-Mon; Scrap Iron, Tues.-Sat. 1316 Broadway, Burlingame.

BOATHOUSE: Magic, Wed.-Sun.; Butch Whacks and the Glass Packs, every Tues., \$1.50; An Exchange, Fri.-Sat., \$1; Brotherly Love, Apr. 1, 8, 300 Turney, Sausalito.

DAMIEN HOUSE: Acoustical country, rock boogie group, Mar. 31. Airport Blvd. Linden, South San Francisco.

DUMBARTON CLUB: Us Three Trio, every Wed.-Sun. 2388 Cooley, East Palo Alto, 493-8130, \$1.

FRIARS: Easy, Tues.-Sat.; Raven Fox, Sun.-Mon. 4101 El Camino Real, Palo Alto, 493-8130, \$1.

INN OF THE BEGINNING:

Mike White Quintet, Mar. 29, \$2; Luther Tucker and Sarah and Friends, Mar. 30-31, \$2; free folk music every Sun., eves. Apr. 12, 9201 Old Redwood Hwy., Cotati, (707) 795-9955

LATITUDE 38: Chaos Chorus, every Tues.-Wed.; Doug Kennedy, Every Thurs.-Sun., Jamm Session, every Sun. 621 Bridgeway, Sausalito.

SLEEPING LADY: Space City, Mar. 29, Apr. 9; Special Guest, Mar. 30; Black Hawk and Brent Lewis' Magic Drums, Mar. 31, Apr. 12; Sufi Choir, Apr. 1; Butterflush Macbrite, Apr. 3; Hot Hoot, Apr. 4, 11; Congress of Wonders and Andrea, Apr. 6; Hugh, Apr. 7; Pat Craig with Friends, Apr. 8; Middlejohn and Co., Apr. 10; Rockabilly Rhythm Boys, Apr. 13; Gabriel Gladstar, Apr. 14. 58 Bolinas Rd., Fairfax, 456-2044.

LION'S SHARE: Phil Ochs and Quick Feel, Mar. 30-Apr. 1, \$2.50; Clover, Apr. 2, \$1; auditions, every Tues., \$1; Eggs Over Easy and Cheeny, Apr. 4, \$1.50; Clover and Alice Stuart and Snake, Apr. 13-14, \$2.50, 60 Redhill, San Anselmo, 454-9856.

ROMAN'S RESTAURANT: Bigger Than Life, every Tues.-Sat. 5353 Almaden Freeway, San Jose.

UNCLE SAM'S: Elvis Duck, Mar. 29; The Tubes, Mar. 30-31; Clover, every Sun.; Hot Chakra, Apr. 5; A Thought in Passing, Apr. 6-7, 8196 Bodega, Sebastopol, 823-9842.

COMING UP:

from Lone Ranger reruns to Wounded Knee Reports: a list tracking the crosscurrents of today's radio.

Events compiled by Jeanette Foster

More Concerts

CONTINUED from page 15

LARRY ARCHBOLD and Richard Gehrke, organist, Apr. 4, noon, Hertz Hall, UC Berk., free.

JOSE MOLINA BAILES ESPAN- OLES, Apr. 4, 8 p.m., Zellerbach Aud., UC Berk. campus, 642-2561, \$2-5.50.

DOMINICAN COLLEGE OPERA WORKSHOP, Apr. 5, 7, 8 p.m., Angelico Hall, Dominican Hall, San Rafael, \$1.75/75¢ students.

"GALA," performed by Dance Spectrum, Apr. 5-7, 8:30 p.m., Wabe Theatre, Lone Mountain College, 2800 Turk, SF, 752-7000, ext. 265.

"PEER GYNT SUITE," dance interpretation, Apr. 6, 7, 8 p.m., Opera Variety Theater, 3944 Balboa, SF, \$2.50/1.50 sr. citizens, children.

LYNN SCHUGRAN PIANIST, Apr. 6, 8 p.m., 1750 Arch, SF, 841-0232, \$2.50/1.50 students.

"DANCE!" works by SF dancers with musicians, tapes and photographs, Apr. 6, 11:30 a.m.-1:30 p.m., Embarcadero Center, street level, SF.

CHITRESH DAS KATHAK

DANCE, accom. on tabla by Zakir Hussain with Indian dancer, Uday Sentupta, Apr. 6, 8:30 p.m., Marin Academy Science Aud., Mission/Cottage, San Rafael, 924-1530, \$2.50.

SANDRE SODERLUND, organ and Sally Kell, viola, Apr. 6, 8 p.m., First Congregational Church, Dana/Durant, Berk., 845-4300, \$2.

SANTANA, Apr. 6, Winterland, 8 p.m., Post/Steiner, SF, 692-2921, \$5, adv./5.50 door.

GLEN CAMPBELL, Apr. 6-8, Circle Star Theatre, San Carlos, 982-6550.

JULIE STEINBERG, pianist and Peter Shelton, cellist, Apr. 7, 8 p.m., 1750 Arch, SF, 841-0232, \$2.50/1.50 students.

SINGING BENEFIT for the Women's History Library with Malvina Reynolds, Holly Tannen, Linda Allen, Judy Busch and Laura X, Apr. 7, 8 p.m., 2425 Ridge Rd., Berk., 841-1470.

CAMILLE CHURCHFIELD, flutist, Janet Goodman Guggenheim, pianist and Palo Alto Chamber Orchestra, Apr. 7, 2:30 p.m., Hertz Hall, UC Berk., 845-4300, \$2.

YURIKO AND DANCE COMPAN- NY, Apr. 6, 8 p.m. (free lecture demonstration), Apr. 7, 9 p.m. (concert), Zellerbach Aud, UC Berk, campus, 642-2561, \$1.50-4.50.

YES, Apr. 7, 8 p.m., Winterland, Post/Steiner, SF, 692-2921, \$5/5.50 door.

JAZZ AND RAGAS CONCERT with Lew Porter, jazz pianist and Montini on sarod, Apr. 8, 4 p.m., 1750 Arch, Berk., \$2.50/1.50 students.

NORMAN LUBOFF CHOIR, Apr. 8, 3:30 p.m., Marin Veteran's Aud., San Rafael, 472-3500.

EVENING OF MUSIC FOR THE FRENCH HORN, Richard Rondeau performing works by Brahms, Wilder

and Reicha, Apr. 8, 8 p.m., Community Music Center, 544 Capp, SF.

HERMANN PREY, baritone, Apr. 8, 8 p.m., Hertz Hall, UC Berk campus, 642-2561, \$4/2.50 students.

SANTANA, Apr. 8, 6 and 9 p.m., Berkeley Community Theatre,

Grove/Alston, Berk., 692-2921, \$3.50-5.50.

SF SYMPHONY WITH SEIJI

OZAWA, conductor and Masuko Ushioda, violinist, Apr. 11-13, SF Opera House, 397-0717.

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Gambolling for the Grammys

By Tim Cahill

It happens every year and 1973 was no exception. As soon as the National Academy of Recording Arts and Sciences gave out the Grammys, which they describe as "a small golden statuette that is a composite design of early gramophones and is the most coveted award in the recording industry," a vandal horde of irate music writers, musicians, producers, and people with ears descended on the Academy holding their noses and making these angry raspberry sounds.

This year the hub-bub started even before the Grammys were handed out. Howard Lucraft, reporting in the Feb. 14th issue of "Variety," mentioned that any number of young musicians were exasperated with NARAS for violating its official credo: "Sales and mass popularity are the yardsticks of the record industry; they are not the yardsticks of this Academy." All nominations for the big award (Record of the Year), the musicians noted, were huge financial successes. All reached number one on the trade charts sometime during 1972. It may, of course, have been accidental that all nominees enjoyed great sales and mass popularity.

Well, that's a bit unfair. What Lucraft didn't mention is that the Academy struck the lines about sales and mass popularity some years ago. It replaced them with some words about creative contributions to the recording industry.

Still, people continue to carp. Leonard Feather, the distinguished Los Angeles Times jazz critic, was confounded by the fact that in this year's 90 minute Grammy award TV special, there was not one single jazz or classical performance, though the Academy saw fit to air 10 musical numbers concentrated in the pop, country and R&B field. Classical

guitarist Laurindo Almeida was flown to Nashville where he rehearsed two days for the program. He told Feather, "during the taping I was suddenly told that the acceptance speeches were running too long and they would have to cut out my number. What's happening to music. What made classical work the most expendable?"

But the jazz and classical people are not the only folks with a gripe against NARAS. In the current issue of "Rolling Stone," Ben Fong-Torres chronicles the incredible events when the Academy turns its tin-ear towards rock. "In 1961," wrote Fong-Torres, "NARAS presented the Best Rock and Roll honors to Chubby Checker for 'Let's Twist Again,' his follow-up record to the biggest hit of his career (which had gone unnoticed by the Academy the year before). In '62, the rock and roll Grammy went to Bent Fabric for the light-jazzy 'Alley Cat,' which beat out Mary Wells, Sam Cooke, and the Drifters. In '64, in a flush of Beatlemania, NARAS named the Bach-scattering Swingle Singers as the Best New Artist, awarded the gospel music award to the Singing Nun and voted 'Deep Purple,' by April Stevens and Nino Tempo the Best Rock and Roll recording of the year."

Wonderful. But what can you expect from an organization that states that its primary purpose is "concerned with recognizing and rewarding artistic achievement within the recording field," and in its first year, 1958, gives the big award — Record of the Year and Song of the Year — to Domenico Modugno for the never to be forgotten "Nel Blu Dipinto Di Blu." That's "Volare" in case you've forgotten.

In 1959, the year Ray Charles released "What'd I Say," the Song of the Year was "The Battle of New Orleans." Elvis Presley is tied with Art Linkletter in terms of Grammys won. Each has one. The Academy, perhaps sensing they were missing something, gave Elvis a special award recognizing his influence, in 1971. That would be the coveted "Bing Crosby Award."

The late Senator Everett Dirksen won a Grammy for "Gallant Men." Rod McKuen, Tennessee Ernie Ford, Dick Van Dyke, Homer and Jethro, and the Norman Luboff choir have all won one Grammy. Bob Dylan never won a Grammy, nor was he ever nominated for one. The late Ross Bagdasarian (David Seville) won three Grammys for his Chipmunk records.

The all time Grammy award winner is Henry Mancini who has 20 as opposed to the Beatles' five. This gives a hint as to what NARAS is really all about. Mancini music can be put into the category the music industry calls MOR which stands for "Middle of the Road." It's the kind of music you might hear on KFOG. Music, in other words, that won't offend anybody who isn't really listening to it.

The Grammy show is, of course, modeled on the Academy Awards and the Emmies and exists for much the same reasons; that is, in the midst of a howling maelstrom of criticism aimed at insipid movies, television wasteland and mindless records, each of the organizations can point with pride to the fine achievements in the field. But the recording industry has a severe problem in that some of the best popular recordings have been released by some of the least savory

people. Can you really bring an Elvis Presley out in front of the American people on national television and give him an award as the best male vocalist of the year? It would be like condoning juvenile delinquency. A sneering greasy haired punk like that as a representative of the recording industry — an industry that wants desperately to legitimize itself in the eyes of the American people?

The Beatles, Bob Dylan, the Rolling Stones present similar problems, as you can plainly see. No, the best representatives for the industry come from the ranks of musicians, producers, writers, composers and engineers in the MOR field. They are easily the least offensive people in the recording industry.

NARAS is nominally an association of about 3,000 creative people in the industry with voting privileges. To become eligible to vote one must have contributed in some way to the production of six released selections (a selection is one cut from an album, or one side of a 45). Singers, conductors, producers, songwriters, composers, engineers, instrumentalists, studio musicians, art directors, photographers and designers of album covers are eligible. All voting members pay \$20 a year and are to be considered individuals and not representatives of the companies.

In practice, a major company may require all eligible members to enroll and it may pay the \$20 directly or call it an allowable expense account deduction. The company president, or someone close to him may suggest which company artists to nominate and which ones may eventually be voted for. And since there are some 47 award categories, the company may not have a strong contender in each field, so it may effect a trade with another company: something like, "if your people give us best engineer, we'll give you best album design."

And since the people in control have the best interests of the industry in mind, the MOR selections get the heaviest vote. It should be noted that industry representatives routinely deny that bloc voting goes on or that votes are traded. On the other hand, former industry bigwigs, such as ex-Vice President of Capitol Records Roger Karshner, say that this is a common practice.

Whatever the truth of the matter is, it is obvious from looking at past Grammy selection that it is not always the most creative efforts of the year that come up winners. It is, more likely, the least offensive efforts. This means money in the pockets of inoffensive artists: it means re-packaged albums, higher concert fees, and appearances on TV specials. Thus NARAS, an organization that pretends to reward creativity, actually helps to perpetuate mediocrity in media. □

NO NEWS.....IS GOOD NEWS.



KPIX Saddles Up With the Good Guys

By Rick Seifert

A few years ago, the local stations conducted periodic surveys to find out what people really wanted. More investigative reporting? More documentaries? More thorough news coverage? No, everything was just fine, folks said, if only there could be longer weather reports. That set off the Great Weather War. KRON discovered Linda Richard (remember Linda?) and taught her how to write (actually trace) backwards. The station's ratings shot up. KGO countered with a kind of comic figure weather man to serve as the brunt of the anchorman's ribbing.

KPIX, the most respected commercial station, responded by hiring an honest to God meteorologist, Leon Hunsaker. No need for sex or banter as they were at the top of the heap, largely due to the news' large lead-in audience from the popular David Frost Show. McLuhan was right on. Once a video freak gets socked into late afternoon TV, he doesn't trouble himself with dialing a new content.

Although the weather still takes up an inordinate portion of the news, the Great Weather War is TV history. In the last couple of years the newest, most profitable innova-

tion is the "Good Guy" news — a term gleaned from KGO's "newsgang" cowboy promotion.

Ironically enough the "Good Guy" format was picked up from KQED's Newsroom where reporters were encouraged to discuss the news on camera. The conversations were often more informative than the tedious straight reporting and, as an aside, the audience came to know, love and, in some cases, hate the reporters. Old Marsh always said it was an involving medium.

Always on the lookout for a new gimmick, ABC's New York station WABC, with the smallest audience in the New York evening market, concocted a cruel bastardized version of Newsroom. They brought in San Francisco's own Roger Grimsby (remember Roger?) and let his quick lipped sardonic personality loose midst tightly edited film stories about fashion shows and porno houses. Information? Nil. Entertainment? Socko!!! WABC shot to the top of the New York Market.

It was only a matter of time before all the good news in New York would come home to San Francisco and ABC's owned and operated KGO languishing in third place. The answer: "The Good Guys" — Jerry Jensen, Van Amberg, Pete Giddings and John O'Reilly. Deck 'em out in cowboy gear, shoot a lot of nonsensical spots on an old Hollywood Western set, take out full-page ads and you're ready to ride. What stooge out there in videoland doesn't want

to get his news from Matt Dillon? Just like prime time.

Over at KPIX, with an eye on KGO moving up in the ratings, the top brass started tinkering with the format: let go of John Weston, the epitome of the plastic anchorman and bring the reporters right onto the set to talk intelligently about the news around, of all things, a living room coffee table. If KPIX wasn't doing any investigative work and the scoops were few, at least they were still showing up at the untouchable press conference called by environmentalists and minorities. The fun and games were limited primarily to sports and weather.

Then disaster struck. Last fall, Westinghouse, which owns KPIX, fired David Frost and KPIX filled the 90 minute hole with "Perry Mason" and "What's My Line." The news lead-in rating dropped from 10 to 2. The old program manager was fired, and, when Westinghouse hired Mike Douglas in December, he got Frosts' old slot. The ratings went back up to 10, but the switch was enough to put the Good Guys out in front at 6 o'clock.

So KPIX brings in a new program manager, George Resing, formerly of Atlanta's WQXI (or "Quixie" as it's known in the trade). First he meets with selected groups of TV news watchers to see what they have to say. KGO buffs say they like channel 7 because it doesn't force you to concen-

Continued on next page

Continued from previous page
trate. The Good Guys let you know when they have something important to say, the rest of the time you can relax.

There is general agreement that KPIX is the more serious station, but the viewers say it is difficult to remember the news stories. They seem so much alike.

Resing digests all this, then tells news director Ron Mires, whose longevity, four years at KPIX, is legendary, what he is to do to head off the Newsgang.

First off, sportscaster Barry Tompkins has got to stop wearing turtle-necks in the livingroom. Each day there's to be either a baby story or an animal story, or best of all, a baby animal story. No film piece on the six o'clock news is to run longer than 2:30 minutes and reporters should cover as many stories as possible. No lingering on the scene to nose around and dig, just get your footage and split, you can always call back for late developments. There's to be an assigned crime reporter to stay tuned to the police radio and take police hand-outs down at the Hall of Justice. People may not like crime, but they sure as hell can understand it.

The reporters, Resing tells Mires, should "get involved" in their stories. If it's a story about the plight of the dead eucalyptus trees, tear off a piece of bark and inspect it with appropriate, visible concern. In those animal stories, be sure to pet the animals, tenderly. And in interviews, be sure to shoot reverse questions — shots of the reporter asking questions long after the interview has ended. Sure they are contrived but they

give the appearance that the reporter is involved.

Finally, Resing tells Mires that to learn more about what needs to be done, they'll screen some Good Guy tapes.

The word gets passed on and put into effect — Mires hasn't remained at KPIX for four years for nothing — and sure enough in the last round of ratings of early March, KPIX is back on top.

But for the first time anyone can remember a group of reporters who take their profession more seriously than the station's management does have met to talk about how to fight back. They don't like to see Mires outflanked, they don't like to do hurry-up reporting, the animal fillers are a pain, and the "involvement" ploy raises serious ethical questions.

Fighting back isn't easy. Since they represent only about half the reporters, they could be easily fired. Every TV newsman in Stockton, Fresno, and Bakersfield is ready to move up to the Big Apple. There is no journalists' organization in town to stand up for them. The Chronicle won't print anything because Chronicle-owned KRON is pulling the same antics.

They think their best hope is with their union AFTRA, but it isn't called the American Federation of Television and Radio Artists for nothing. It's strictly a bread and butter organization. Still, media managers understand bread and butter issues too. If AFTRA is willing and able to get tough for a few basic journalistic canons with all three San Francisco commercial stations, the Good Guys may be headed for the final showdown.

It's a very, very big "if." Stay tuned. □

Theatre



Photo by Jim Ball

Jesse Wooten, Mary McCarthy and Nancy Wang of Performing Art Workshop

Plastic Shakespeare, and Little Theatre Galore....

By Irene Oppenheim

"TWO GENTLEMEN OF VERONA,"

Shakespeare and others, S.F.
Civic Light Opera, Curran Theatre, thru May 5th. Eve, Tues. thru Sat. 8:30 p.m. Mat. Wed. & Sat. 2:30 p.m. Adm. ranges from \$2-9.50. Info. 673-4400.

The musical version of "Two Gentlemen of Verona" now at the Curran, is a

show that can kindly be termed a sexy romp, or unkindly, a slick contrived piece of commercial theatre. It may all depend on how much you pay to get in--- I'd consider free about right. Joseph Papp originally produced the play for the New York Shakespeare Festival and the idea was to jazz up Shakespeare enough

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10:15 **REVOLUTION UNTIL VICTORY** (film on Palestinian struggle)

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Saturday April 7
8:00 **PUTNEY SWOPE**
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10:30 Intermission — gypsy belly dancing by Maritza
11:50 **GIMME SHELTER**

to make him appeal to the provincial boroughs when the company toured. The resulting production is a multi-racial, multi-ethnic, high energy, low-level variety show, with an eminently unmemorable musical score and a few lines of Shakespeare thrown in here and there for class. The credit list for "Two Gentlemen," says it all "Pogo-a-go-go courtesy of Gabriel Industries, Inc. Beach balls, Yo-Yos, Paddle Balls and jump ropes courtesy of Fli-Back Sales Co. Frisbees and Bubble Sets by Wham-O Mfg. Co. Pepsi Cola products used."

"PRINCESS IDA," Gilbert and Sullivan, The Lamplighters, Fri. and Sat. thru April 14th. 8:30 p.m. Adm. \$4.50. Students and seniors half-price. Info. 956-6740.

Most people who hate Gilbert and Sullivan have never seen a good company in action—so before you dismiss those irascible Victorians altogether, I recommend a visit to The Lamplighters.

Their current production, "Princess Ida," is Gilbert and Sullivan's chauvinistic response to the women's movement of the 1800's. The philosophy stinks, but The Lamplighters perform it with such grace, tongue-in-cheek humor and musical savvy, it's easy to understand why the operettas have survived the past hundred years.

My only regret is that The Lamplighters have raised their prices this year, evidently to finance unnecessarily elaborate productions. The show was overdone, but

delightful. Particularly apt for visiting relatives, San Francisco's Lamplighters are the only Gilbert and Sullivan repertory company in the United States, and you should look in on them.

"THE HUMAN CONDITION," Performing Arts Workshop, Live Oak Theatre, Berkeley, April 13, 14. 8:15 p.m. Donation. Info. 931-9228

"The Human Condition," The Performing Arts Workshop's new show, is an unusual combination of skits, blackouts and dance. The group is inter-racial (with whites in the minority) and the humor is best when it's down home—for instance, the tourist who accidentally wanders into the Fillmore and gets the grand scenic tour from a ghetto native.

It's a mellow group, with two very fine comedians, Bobby Shaw and Lorenzo Blackford Matawaran. The show ambitiously attempts to synthesize the forms; when they do mesh, the results are enjoyable.

THE MOVING MEN, Bethany Methodist Church, Clipper & Sanchez Sts. Fri. & Sat., Apr. 6-7, 13-14, 20-21. 8:30 p.m. Adm. \$1.50. Info. 848-5905.

Since I first reviewed them, "The Moving Men" have added a new autobiographical work to their repertory, "Peter's Play." This full length work will alternate with two shorter pieces, "The Complete Sex Education of Ed Botts" and "Michael's Play."

"Peter's Play," follows Peter from

birth, through his coming of age in Berkeley and ends in the present, with his involvement with the other Moving Men. All three plays use a variety of media, masks, puppets, music and mime. The performances are funny, thoughtful and involve the audience to an uncanny degree. Many people return to their shows again and again because watching them is like looking into a mirror image of our own generation. This kind of vital theatre is a very rare phenomenon and highly recommended.

MUSIC AT THE EXPLORATORIUM, Palace of Fine Arts, 3601 Lyon St. Wed. nights 8 p.m. thru April 25th. Free Info. 563-7337.

The airplane-hangar dimensions of The Exploratorium make it a hard place to enjoy music, but on Wednesday nights, tucked in between the oscillators, musicians from the SF Conservatory of Music pit their art against the more aggressive sounds of science in action.

When I was there a harpsichord and two recorders, replete with rebellious microphones, attempted to make the delicate music of the Renaissance audible. They lost the battle, but the musicians' comments about their instruments and the structure of music were interesting—and if you get bored, the Exploratorium offers plenty of available distractions.

SHORT TAKES AND BEST BETS

The Russian film of Borodin's "Prince Igor," really a Russian western set to

music, has just finished a short run at Veteran's Auditorium, but it will probably be back before long. It's worth seeing. Despite the fact that the singers are played by actors who mouth their melodies, it is visually a stunning film; the beauty of the actors and the epic grandeur of the battle scenes are marvelous.

Starting March 30, the Berkeley Repertory Company will perform a new play, Robert Montgomery's "Subject To Fits," based on Dostoevsky's "The Idiot." This play, first performed by Joseph Papp's Public Theatre in New York a few years ago, left the critics full of garbled and incoherent praise. They didn't quite know what to make of it, enough reason for seeing it yourself. "Subject To Fits," will play Tues. thru Sat. April 20th. 8 p.m. weeknights, 7 p.m. Sundays. Gen. Adm. \$3.50, students \$2.50. Info. 845-4700 □

COMING UP!!!



A Guide to Urban Gardening: Everything you've always wanted to know about growing your own. Also, in the same jam-packed April 12th issue, the long-awaited, fantastic Bay Guardian Literary Supplement featuring the best of books and writers in the Bay Area.

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Jose Molina
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Wednesday April 4th, 8 p.m.
Yuriko & Dance Company
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Books

New Literature

By Jerry Kamstra

"AMERICAN REVIEW 16"

Edited by Theodore Solotaroff, Bantam Books, Inc., \$1.95 paperback.

The concept of a literary magazine in a cheap, mass-produced paperback format is a good one; ostensibly such a magazine can serve as a vehicle for new writing talent, preferably by never-before-published writers, giving them the exposure and critical response necessary for their just emerging talents. The format not only allows for a much wider readership than that usually enjoyed by the so-called 'little magazines,' it also launches the writers into the professional arena where they have to stand or fall on the basis of their abilities. Also, when subsidized by a big mass-distribution publishing house, the writers who are published actually get paid money, which is something that occurs very rarely with small magazines.

"American Review 16" is a continuation of "New American Review," which ran for 15 issues. "AR 16" has been taken over by Bantam Books (Bantam is the most prestigious paperback publishing house in the business) and this issue with the new name is launched with all the expertise and fervor a literary magazine could possibly hope for. As with most literary magazines, the published pieces run the gamut from personal confessional, first love professional, semi-avant garde incomprehensible, to college boy/girl cute, with a number of poems, prose snips and literary cheese dips thrown in. Some of the writing is surprisingly good.

Harold Brodkey has a long piece (I mean piece in all senses of the term) called "Innocence," which is probably the most extended bit of intellectual cunnilingus I have ever read. The idea is great: Wiley, a Jewish Harvard twerp is going to eat out his frigid chick until she comes. He does so for 42 pages, which must be a record. I knew a guy who had a chick suck his dick from L.A. to San Francisco, but 42 pages of conscious cunnilingus does require a strong 'lengua,' as they say in Tijuana. When the feast is accompanied by

smart collegeboy recitations on the forms and fatality of sex, youth, love, other loves, etc., it makes for interesting reading.

Exhausted from Brodkey, I read Allen Ginsberg's long poem "Ecologue," one of the finest poems he's written. Placing Ginsberg in this collection of ostensibly new writers points up one of the fallacies of the anthology, however. A lot of the writing is by old writers, and even the new writers obviously all have book contracts (except for the poets, and nobody gives poets contracts for anything) and agents who hustle their work. You see very little writing by writers who have had no chance of being published before.

This is not entirely the editor's fault. It's strange that in this country, where 52% of the college freshmen want to write, you actually have such a hard time finding decent writing when you launch a book. What happens is the editor calls up all the agents and editors he knows, asks for the latest novels due to be published, excerpts a few pages and, voila! new writing!

A good example is "Cadillac Flambe," an excerpt from Ralph Ellison's long-awaited new novel. I certainly wouldn't consider Ellison a new writer, and I

think "AR 16" included his piece (which is good, a black dude drives his new Caddy up on a southern senator's lawn during a barbecue and sets it afire to protest a statement the senator made about how all the niggers in Harlem who own all the Cads are spoiling the image of the car for the white folks who really deserve them) because he's been pretty dry lately and some critical reaction to his excerpt may invigorate his juices. Also, the name Ellison will bring in a few hard core buyers of anthologies whereas a bunch of unknown names won't.

The other piece in "AR16" that impressed me was "God Of Many Names," by Peter Schneeman, an intellectual literary peregrination with lots of references to the gods and clods who inhabit any young sensitive freshman's mind. Anyone who can link Pound and pudendums and protests and puberty rites and do it all in an entertaining style deserves a hand.

There's lots of other worthwhile stuff in "American Review 16"; it's a good intro to some new writers and a reintroduction to some older ones. These anthologies are important for writers, and anyone seriously interested in writing won't be disappointed by what they find here. □



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Film



The Big 'Steelyard' Bust By Larry Peitzman

"STEELYARD BLUES,"
directed by Alan Myerson

"Steelyard Blues" is a loose, hip comedy about a gang of amateur crooks, led by an ex-con named Veldini (Donald Sutherland), a former circus performer nicknamed "The Eagle" (Peter Boyle) and a prostitute named Iris (Jane Fonda). The plot, such as it is--this is a very loose, hip comedy--revolves around a scheme to refurbish a junked airplane and fly it off to some island paradise where there aren't any cops to hassle with.

"Steelyard Blues" is amiable enough if you're willing to turn your mind off for a couple of hours, but if you start thinking about it, the movie evaporates. About half-way through Iris says to Veldini, "When are you going to stop thinking that being a criminal is romantic?" It's obvious that the people who made "Steelyard Blues" haven't stopped. The movie is about flight, about escape from the straight world, about freedom, but it serves up the most childish notion of freedom we've seen in the movies since "A Thousand Clowns," in which the only alternative offered to a life on Madison Avenue was flying a kite in Central Park.

The characters in "Steelyard Blues" are all big kids--brats, really. Their idea of freedom is to do what feels good and hang the consequences--to other people. An example: Veldini, whose brother has got him a job cleaning cages at the zoo, walks into the lion's cage, leaves the gate open, and starts playing with the lion for the amusement of a crowd of children. Seeing the gate open, the zookeeper

panics, and when the lion starts to get up, he orders the animal shot. We're supposed to be repulsed by the zookeeper's brutality (which is phony, anyhow--the guard would have used tranquilizer pellets), but whose fault is it? Why the hell did Veldini leave the gate open in the first place?

"Steelyard Blues" takes its audience for granted. Nothing in it is explained satisfactorily--not even the initial premise that Veldini needs his own plane. (Wouldn't it have been easier to fly the friendly skies?) Nothing in it is sustained, either--its notion of freedom doesn't require any sustained effort, intellectual or physical. The movie's attitude is that if you want to do something, do it. Don't think about it, plan for it--just do it. The best one can say of the makers of "Steelyard Blues" is that they are honest enough to practice what they preach.

This attitude ruins what real pleasure the movie could have provided, because most of the fun we get from crime-caper films comes from watching the crime being planned out and carefully executed. A skillful gang is assembled, a game plan worked out and practiced--then the big day comes, we watch the crime and wait for the tiny little slip we know is coming. Great stuff, but "Steelyard Blues" can't be bothered with preparation and practice; that wouldn't be cool. Instead, they just do it. If you're gonna fly, the movie keeps telling us, just take off--which, unfortunately, "Steelyard Blues" never does.

The worst thing about "Steelyard Blues" is that Jane Fonda is in it. Fonda is probably the best screen actress working today; the only competition I can see is Liv Ullmann. Her performance in "Klute" was stunning, the definitive portrayal of a call girl, but here she is again in "Steelyard Blues" playing another prostitute--and this time there isn't much more to the performance than her big, sexy grin. Why aren't there better, different roles for Fonda to play? "It's getting rather pathetic that movie makers can't think of anything else for good, lively broads to be but prostitutes," Pauline Kael wrote, even before "Klute" came out, apropos of Streisand's role in "The Owl and the Pussycat." (Explaining the shortage of women film stars today, Kael remarked, "How many different types of prostitute could Shirley MacLaine play?")

The lack of opportunities for women in the film industry was brought home to me again recently by Robin Mencken, an actress and writer, who teaches a class on women and film with Saunie Sawyer, editor of the journal, "Women and Film." (The official title of the class is "Politics of Film: The Pornography of Violence versus the Liberation Ethic in Film." The class costs \$3.50 per week, including film screenings and text. Meetings Thursdays, 7:30 p.m., Eshelman Hall, Berk.)

The purpose of the class is to make audiences think about the role of women in the film industry and the way women are portrayed. As Mencken explains, women play only wives, mothers, and prostitutes. The casting sheet for a movie will list 15 varied male parts and one female part--typically titled "the blonde" or, more simply, "the girl." Women fare even worse behind the cameras. Elaine May gets to direct feature films, Ida Lupino some television, and that's about it for Hollywood. Dede Allen is one of Hollywood's top editors ("Bonnie and Clyde," among other credits), but can you think of a female cinematographer? As for the male producers and directors who rule Hollywood--well, they're the ones who keep casting Jane Fonda as a prostitute.

There isn't enough room in this column to do justice to Mencken's and Sawyer's views on women and film. I, personally, find the radical feminist perspective on cinema a limited and limiting view. "Women and Film" is fascinating and enlightening upon first inspection, but after one reads into it, the same point

seems to be repeated over and over, with little variation: John Huston is a misogynist, Howard Hawks treats women as subservient to men, John Ford is a male chauvinist. I oversimplify the argument, to be sure; Mencken mentioned to me several male directors whose work she approved of, including Godard, Renoir and Bertolucci.

This argument simply excludes all contradictory evidence. It treats film history as if all Hollywood films had been made in the fifties with Marilyn Monroe and Kim Novak. It is as if Hollywood, in this same period, had not offered us Audrey Hepburn and Grace Kelly as models of beauty. It is also as if no other period existed, as if Katherine Hepburn had never played a lawyer, Joan Blondell a reporter, Jean Arthur a political hand. The radical feminist view seems to wipe out the thirties when it was common for movie heroines to have careers. The problem with thirties movies, though--and maybe the reason why feminists would like to wipe them out--is that the women in these films had to give up their careers to get a man. This sacrifice-on-the-altar-of-matrimony scene became an obligatory part of the Hollywood happy ending back in the thirties, and it's still with us.

A few weeks ago, Germaine Greer debated Bill Buckley on television. Very little of substance was said, but Greer made one point that seemed startling coming from a leader of the women's movement. She said, in effect, that life in the new liberated society was going to be hell for the first generation or two, that a whole new life style had to be invented and nobody would really be ready for it.

How should the sexes relate? I certainly can't answer that question, but I do know that men's roles in movies, as in life, are as stereotyped as women's, and until both are changed, we will never avoid the old sacrifice-on-the-altar scene. If this is what "Women and Film" means when it talks about making human beings more human, I'm all for it and I'd welcome the change. After all, how many different types of lecher can Jack Lemmon play? □

See Page 18 for Super Movie List!

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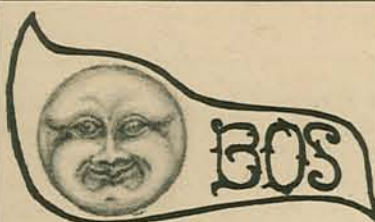
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Drawing by Wm Johnson from "Natural Hair Care Comix"

Hair-Raising Comix

By Merrill Shindler

"NATURAL HAIR CARE COMIX & STORIES," by Mary Lee and Suzanne Perelman, Straight Arrow Books, \$3 paperback.

Years ago, when I was a mere sprout, I often trudged home from a hard day in the fourth grade bent beneath a huge load of comic books handed out to my class by well-intentioned grown-ups. These tomes dealt honestly and frankly with such pressing contemporary problems as how to prevent fires (narrated by Sparky the Firedog, a talking dalmatian with a fireman's hat), how electric

lights work (I think a lightbulb with horn-rimmed glasses starred in that one) and why policemen are some of my best friends. I really liked those little comic books and generally gave them only slightly less credence than EC's "Tales from the Crypt."

Recently, comic books have been used to subliminally handle some genuine contemporary problems. There's a book called "Incredible Facts of Life: Sex Education Funnies," for example, which includes such goodies

as a Furry Freak Brothers episode by Gilbert Shelton called "Fat Freddy Gets the Clap," and an R. Crumb strip about abortion. And they work: they educate while they amuse.

Never far from the pulse of young America, those wonderful people who bring us "Rolling Stone" have jumped on several bandwagons at once: in "Natural Hair Care Comix" they combine the natural/organic/hirsute trends with comic education and the result is good . . . with reservations.

Listen to the caption in the first panel of the "Introduction": "A day in the life. Hanging out at the beach. Seagulls slicing the air. Stereophonic waves. Dick and Jane clouds . . ." That sets the tone for the rest of the book: cloying, sticky, cute. Irritatingly cute. Which is too bad because there's some good advice interspersed between the elegiac phrases and folksy hippy wisdom.

The book clears up such mysteries as why hair is different colors and textures and why it turns grey. It gives some good basic hair care advice: scalp massage, split end treatment, brushing, conditioning and cutting. It is at the heart of this advice that the book turns dogmatic and somewhat sour.

The authors, unfortunately, seem to believe that a combination of herbal hair care and nutritional balance will cure any shaggy problem, and I find that just a little hard to swallow. Their statement that "Healthy hair is one manifestation of a life affirming/accepting attitude about yourself" rings of organic solipsism, the same flaw which has alienated me from Adelle Davis and much of the Aquarian Age.

Still, rosemary oil and eucalyptus rinse may help your dying hair and restore it to "your crowning glory." As the authors tell us, caring for your hair is a "heady experience" but necessary—because "Hair is our friend." □

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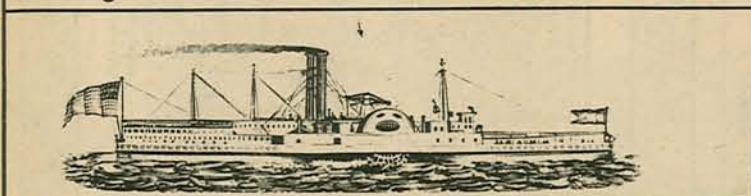
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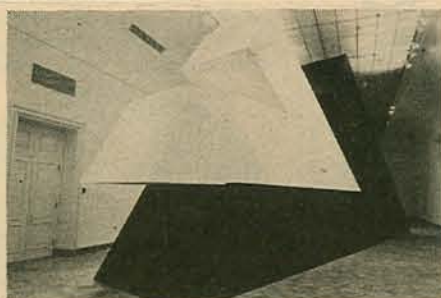
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By Marion Bulin

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I have to join the chorus. "Works in Space" is a dynamite show, an important show, a must for anyone who asks "What is Art?" and "Where is it going?"

It is not an easy show to see. "Works in Space" can't be viewed like a TV program—predigested images and information that instantly produce pleasure or displeasure responses. The five exhibiting artists have carefully constructed problems that the viewer must sometimes solve before the images even appear.

A helpful printed guide to the show,

written by curator Suzanne Foley, states: "Start with the premise that an empty room for a sculptor is like an empty canvas for a painter. Five artists came to San Francisco and worked in these spaces to build their pieces. They each present very different attitudes to the volume. As you walk through the exhibition, you will find the physical changes create changes in the mood and aesthetic of the environments. Some are obvious; some require greater input on the part of the viewer than do traditional exhibitions."

I apologize if I start to sound like Don Juan lecturing Carlos Castenadas but the principles are similar.

If you don't want to think while you look, you probably won't "see" very much in "Works in Space." And, if you feel that a white room with nothing but a piece of black tape on the floor and a

string stretched across one end is nothing but an "alleged artist putting you on," you won't see very much at all.

Some personal observations of what I "saw" in the spaces:

At first glance, there is nothing in Robert Irwin's gallery space but a black patch on the floor. I observed the shading differences on the white walls, the skylights and the black wall sockets. Then I saw thin grey lines delineating a trapezoid at the far end of the room. Curious, I walked down there to discover that my trapezoid was the shadows from a single string Irwin had stretched from wall to wall.

In Dorothea Rockburne's tiny room, black lines and flat black squares play games with perspective and perception—what you know to be reality. A wall and the floor must meet in a line that folds away from you. But suspending reality and only seeing, that floor line can appear to fold toward you. And if that line folds toward you, then the other lines and squares lead to new planes floating in space.

(Fie and a pox on the philistines whose dirty footprints and graffiti disfigure a space that needs the pristine purity of glaring white to achieve it's best effect.)

It's rather a shock to deal with a room filled with something after training yourself to see things in rooms bare of almost anything. Yards and yards of colorful painted and stained fabric swope, fold and

slightly sway in Sam Gilliam's space. The effect, memories of sunsets, waves, beaches was intended and it works. The giant, three-dimensional painting would have been more successful though with less visible means of support. The solid redwood posts that support the fabric seem too concrete and suspended my sense of unreality.

Ronald Bladen's yacht-sized v's in black and white have the power and hold the secrets of "minimal" sculpture.

The bright, glowing neon tubes of Stephen Antonakos cut through "real" and "imaginary" space.

I found each of the five spaces a challenge and therefore, a refreshing pleasure.

The SFMA deserves five gold stars (and at least four more floors of space) for presenting an exhibit that brings 20th century art to San Francisco. Other museums in the City seem content to rest on collections of tried-but-true second-rate Impressionism or jaded Oriental treasures.

Another pat on the back to the museum for understanding that the act of creating art is as important as the finished work. The artists were videotaped while creating their works and the film is shown every other hour. If you think creating such art is easy, watch Bladen, Antonakos, Irwin, Rockburne and Gilliam straining their creativity and imagination to fulfill their mental images. □

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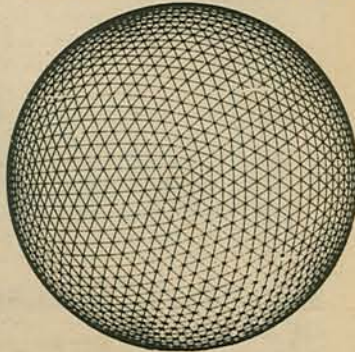


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What Summersplit comes down to is a very available, very specialized, very useful directory. For \$3 you'll be contacting literally thousands of people who need an apartment, room, or roommate where you are. Look for our flyers (or get one from your housing office or send us the coupon below). That will be your first step toward getting away from where you don't want to be this summer and getting to where you do. That just has to be worth \$3 to you.

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Personals

GOT A MESSAGE? Something you have to say to your fellow man (or woman)? Use our Big New Personals. You can find a friend or start a movement...tell someone that all is forgiven (come on home...) or find THE ANSWER. All we ask for is a small donation to support this section; \$1 or so will do. That's not much for an ad that may change your life.

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MAN would appreciate any helpful personal, legal, psychological info. regarding a man having a child of his own spawning and raising the child w/o complications. 647-3978.

TRADE BABYSITTING? Couple w/10-mo-old, Haight, looking for couple to form play group. 567-4642.

RAP GROUPS: Man to man, led by Jim Johnston Ph.D.; Woman to Woman, led by Mariette Cohen, Lcsw. Thursday nites 7:30-9:30. Groups merge to form co-ed grp. 9:30-10:30. For more info. Mariette: 728-7421/775-3637.

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LAMAZE PREPARED CHILDBIRTH films and discussion Wed., April 4, at U.C. Medical Center, Medical Sciences Bldg., Room 2145, 8. Sponsored by American Society for Psychoprophylaxis in Obstetrics (ASPO). For info: 431-5766.

MUCKRECTIFIER NEEDS 1 bdrm. apt., cottage or house in N. Berk., Berk. Hills, Marin or quiet part of SF for under \$125/month. If you can help call Merrill at the Guardian, 861-9600.

PAM & BLOOM: adoption papers are ready to be signed! Contact Baby Gorilla c/o Guardian.

LONGHAIR GUY wks meet other longhair guys into rock concerts, nature, gay lib & friendship. Steve: 333-5533.

BOY, 14, desires older man for companionship, maybe fishing and man to man talk. Mom tries-but would like an understanding, considerate (straight) relationship. Like science, music and outdoors too. Do you have the time and patience? Then please call Ed: 961-0621.

IRA COME BACK. Been looking for you at KQED & Sundance; call me at Guardian. Joyce.

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Index to Special Ad Sections

| | |
|-------------------------|------------|
| Arts and Crafts | 14 |
| Castro Village | 26 |
| Entertainment | 21, 22, 23 |
| Natural Living | 20 |
| Outdoor | 12 |
| Polk Street | 25 |
| Professional Services | 28 |
| Schools and Instruction | 14 |
| Telegraph Avenue | 24 |
| 24th Street | 24 |
| Union Street | 26 |

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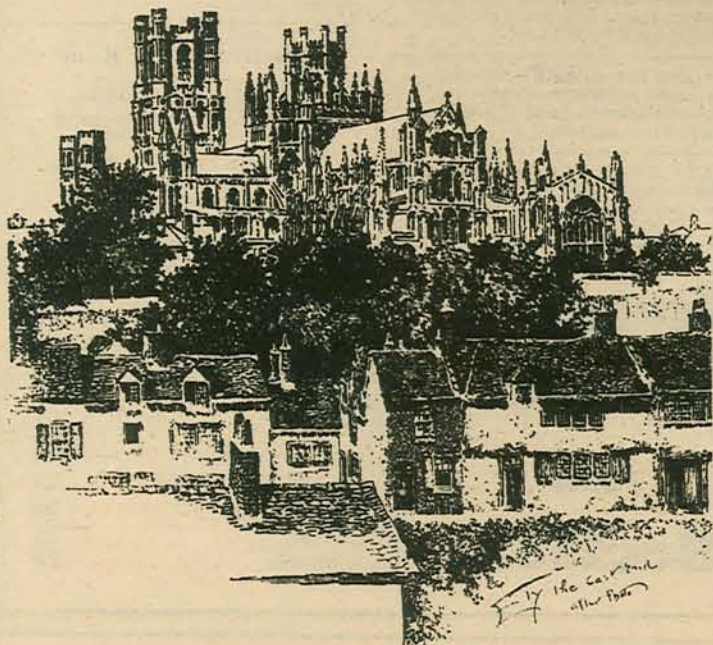
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SF CONSUMER ACTION. Task force on financial discrimination against women is seeking people to apply for credit cards and loans as part of a survey of the Bay Area financial scene. Ellyn: 681-5242.

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UNITED FARMWORKERS desperately need donations of mimeo paper for monthly newsletter. Call Lorraine: 282-0708 eves.

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AM INTERESTED in finding 2 or 3 people to be involved in creating professional puppet show to be shown on the streets of SF. Bob: 863-8366.

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